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KLAW & ERLANGER'S  
PRODUCTION OF



**THE**

# GRAND MOGUL

A MUSICAL COMEDY



LYRICS BY  
**FRANK  
PIXLEY**



MUSIC BY  
**GUSTAV  
LUDERS**

**M. WITMARK & SONS**

NEW YORK CHICAGO LONDON SAN FRANCISCO  
JOSEF WEBERBERGER, LEIPZIG AND VIENNA  
ALLAN B'COL, MELBOURNE, AUSTRALIA  
C. WARRER, ADELAIDE, AUSTRALIA



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BOOK & LYRICS BY

## FRANK PIXLEY

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—\*—  
VOCAL SCORE

PRICE \$ 2.00 net.  
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**M. Witmark & Sons.**

NEW YORK

VIENNA, LEIPZIG

JOSEF WEINBERGER

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1918



# THE GRAND MOGUL.

A Musical Comedy in Three Acts.

Produced under the Management of

KLAW and ERLANGER.

Book and Lyrics by  
FRANK PIXLEY.

Music by  
GUSTAV LUDERS.

## CAST OF CHARACTERS.

Hon. Josephus Walker, Provisional Governor of Hawaii. . . . . JOHN DUNSMURE.  
Lieut. Commander Newton, in command of U.S. Gunboat "Yorktown". . . GEORGE MOORE.  
Lofty Baldwin, an aeronaut with soaring ambitions . . . . . W. H. MACART.  
Prof. Muggs, F. R. G. S., traveling in the interest of science . . . . SAGER MIDGLEY.  
Jack Marlin, skipper of the schooner "Kate Flyaway". . . . . J. K. ADAMS.  
Hannibal, colored body servant to Gov. Walker. . . . . A. SEYMOUR BROWN.  
Yu Li, celestial assistant to Baldwin . . . . . EUGENE MOULAN.  
The Grand Mogul, ruler of the Island of Inde. . . . . JOHN DUNSMURE.  
Lumbago, the Mogul's Prime Minister . . . . . A. SEYMOUR BROWN.  
Ruth Walker, daughter of Gov. Walker . . . . . MAUD LILLIAN BERRI.  
Lola, a half-caste Kanaka girl . . . . . EDITH ST. CLAIR.  
Dolly Muggs, daughter of Prof. Muggs. . . . . CARRIE REYNOLDS.  
Fuzzywudge, the Mogul's wife . . . . . PHOEBE COYNE.  
Middy, messenger to Newton. . . . . PAULINE THORNE.  
and  
G. Washington Barker, a former circus side-showman . . . . . FRANK MOULAN.

## Synopsis of Scenes.

ACT I. Grounds of the Royal Palace at Honolulu.

ACT II. Throne Room of the Grand Mogul's Palace, Island of Inde.

ACT III. Fortified Square, outside of the Grand Mogul's Palace.

The next morning.

TIME The Summer of 1898

Stage Manager

HERBERT GRESHAM.

M.W.& SONS

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5  
"The Grand Mogul."  
Overture.

GUSTAV LUDERS.

Tempo di marcia.

Piano.

*cresc.* *sempre cresc.* *f* *p*

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The musical score is written for piano and consists of six systems of staves. The key signature is D major (two sharps) and the time signature is 2/4. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings like *p* (piano) and *f* (forte). The first system shows a continuous melody in the right hand and a supporting bass line in the left hand. The second system introduces some chords and rests. The third system features a change in dynamics to *p* and includes a double bar line. The fourth system has a *f* marking in the right hand and a *p* marking in the left hand. The fifth system continues the melodic and harmonic development. The sixth system concludes with a *f* marking in the right hand.

Andante.

*f rit.* *p dolce.*

*accel.*

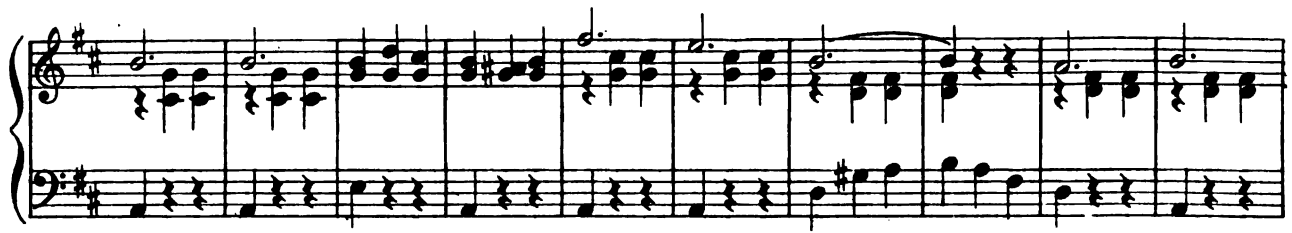
*f p dolce.*

## Tempo di Valse.



## Tempo di Valse.





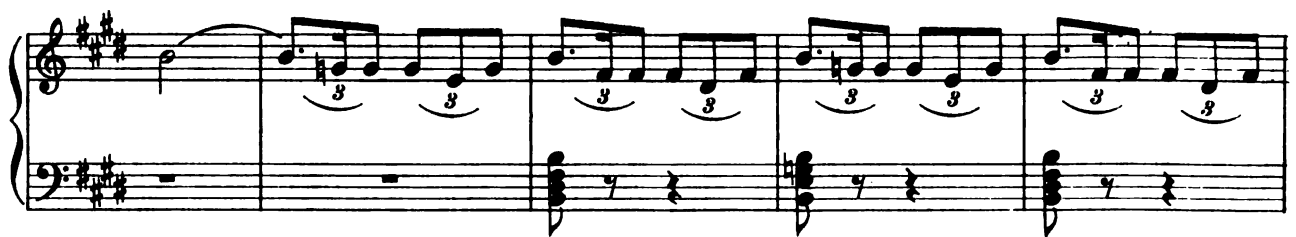
## Allegretto ma non troppo.

The musical score is written for piano and consists of six systems, each with a treble and bass staff. The key signature is one sharp (F#), and the time signature is 4/4. The tempo is marked "Allegretto ma non troppo." and the initial dynamic is *p* (piano). The first system begins with a piano dynamic marking. The second system continues the melodic and harmonic development. The third system features a prominent melodic line in the treble staff with a slur. The fourth system shows a continuation of the melodic theme. The fifth system includes a melodic line in the treble staff with a slur. The sixth system concludes the page with a melodic line in the treble staff and a bass line that includes a forte (*f*) and fortissimo (*ff*) dynamic marking.

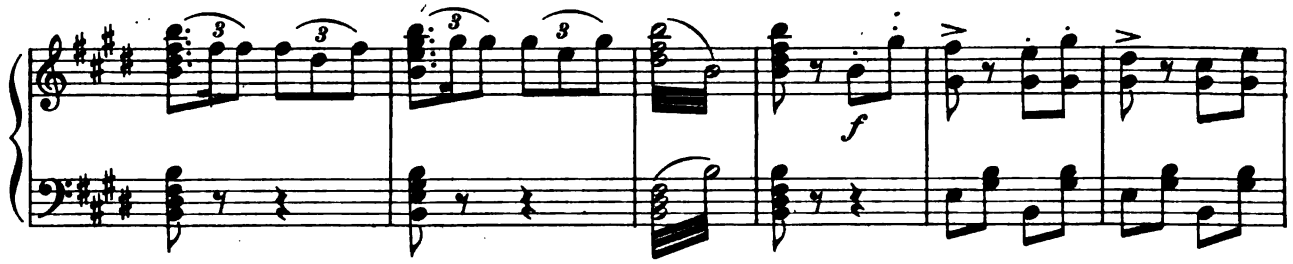
This page of musical notation consists of six systems, each with a treble and bass staff. The key signature is one sharp (F#). The notation includes various musical elements such as chords, melodic lines, and dynamic markings. The first system shows a complex texture with many chords and moving lines. The second system features a prominent melodic line in the treble staff with a slur. The third system continues the melodic development in the treble. The fourth system introduces a dynamic marking of *p* (piano) in the treble. The fifth system shows a dense texture of chords. The sixth system concludes with a dynamic marking of *f-pp* (fortissimo-pianissimo) in the bass staff, indicating a change in volume.

## Moderato.









This musical score is for a piano piece, measures 15 through 24. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The score is written for a grand piano with a treble and bass staff. Measures 15-20 feature a steady eighth-note bass line and chords in the treble, with some measures containing slurs and accents. Measure 21 begins a new section marked 'Molto vivace.' with a double bar line. This section features a more active treble staff with sixteenth-note patterns and a bass line with eighth notes and rests. The piece concludes in measure 24 with a final chord and a repeat sign.

Molto vivace.

## No 1.

## Opening Chorus.

A ENSEMBLE "Gently Through The Palms"

B-SOLO Lola "Honolulu"

C-Entrance of Governor.

D-SOLO Governor "Annexation"

Lyric by  
FRANK PIXLEY.

Music by  
GUSTAV LUDERS.

**Allegretto.**

**Piano.**

CHORUS.

Gent - ly through the palms the breeze - is blow - ing

Gent - ly through the palms the breeze - is blow - ing

The first system of the chorus consists of three measures. The vocal staves (Soprano and Alto) have lyrics. The piano accompaniment is in G major, with a treble and bass staff. The melody is simple and melodic, with a final note held over the bar line.

*mf*

The piano accompaniment for the first system features a treble staff with a melody and a bass staff with chords. The melody is in G major and has a final note held over the bar line.

With the warmth of love our hearts are glow - ing,

With the warmth of love our hearts are glow - ing,

The second system of the chorus consists of three measures. The vocal staves (Soprano and Alto) have lyrics. The piano accompaniment is in G major, with a treble and bass staff. The melody is simple and melodic, with a final note held over the bar line.

The piano accompaniment for the second system features a treble staff with a melody and a bass staff with chords. The melody is in G major and has a final note held over the bar line.

Life with hap - pi - ness is o - ver - flow - ing

Life with hap - pi - ness is o - ver - flow - ing

The third system of the chorus consists of three measures. The vocal staves (Soprano and Alto) have lyrics. The piano accompaniment is in G major, with a treble and bass staff. The melody is simple and melodic, with a final note held over the bar line.

The piano accompaniment for the third system features a treble staff with a melody and a bass staff with chords. The melody is in G major and has a final note held over the bar line.

Ev - ry care we've ban - ished far a - way.

Ev - ry care we've ban - ished far a - way.

*Red.*

*p* Soft - ly blue the skies a - bove are smil - ing,

*p* Soft - ly blue the skies a - bove are smil - ing,

*p*

*p* Sweet with flow'rs the fields are bright and gay,

*p* Sweet with flow'rs the fields are bright and gay,

*p*

Na - ture o - pens wide her arms ap - peal - ing,

Na - ture o - pens wide her arms ap - peal - ing,

All her charms to us at once re - veal - ing.

All her charms to us at once re - veal - ing.

Let us voice the joy we now are feel - ing,

Let us voice the joy we now are feel - ing,

*rit.*

Love a - lone is King to day.

Love a - lone is King, to day.

*f*

*p*

2

B<sup>b</sup> "Honolulu."

Lola.

Moderato.

LOLA

My queen of isles where nat-ure smiles And

Piano

*p**p*

life's a last-ing dream, Ho - no - lu - lu,

Where

Lu - Lu - Lu!

Lu - Lu - Lu!

trou - bles cease, where all is peace And love a - lone sup - reme, Ho - no -



lu - lu, No thought of care can en - ter there, No

*p*  
Lu - Lu - Lu!

*p*  
Lu - Lu - Lu!

The first system of the musical score consists of four staves. The top staff is a vocal line in G major (one flat) with lyrics "lu - lu, No thought of care can en - ter there, No". The second and third staves are vocal parts with lyrics "Lu - Lu - Lu!" and a piano (*p*) marking. The bottom staff is a piano accompaniment. The system concludes with a double bar line.

storms be - dim the skies, Ho - no - lu - lu.

Lu - Lu -

Lu - Lu -

The second system of the musical score continues with four staves. The top staff is a vocal line with lyrics "storms be - dim the skies, Ho - no - lu - lu.". The second and third staves are vocal parts with lyrics "Lu - Lu -" and "Lu - Lu -" respectively. The bottom staff is a piano accompaniment. The system concludes with a double bar line.

For thee I yearn, to thee I turn, My

Lu!

Lu!

*cresc.*

This system contains the first two systems of the musical score. The first system has a vocal line with the lyrics 'For thee I yearn, to thee I turn, My' and two piano accompaniment staves, each with a 'Lu!' vocal line. The second system continues the piano accompaniment with a crescendo marking.

*rit.*

earth-ly par-a-dise, Ho-no-lu-lu

Lu-Lu-Lu

Ah! Ho-no-

Ah, Lu Lu Lu!

Ah, Lu Lu Lu!

This system contains the third and fourth systems of the musical score. The third system has a vocal line with the lyrics 'earth-ly par-a-dise, Ho-no-lu-lu' and a piano accompaniment staff. The fourth system continues the vocal and piano parts with a decrescendo marking and the lyrics 'Lu-Lu-Lu', 'Ah! Ho-no-', and 'Ah, Lu Lu Lu!'.

lu - lu, ——— Fain I would woo you, ——— Love me what-

*p*

ev - er you do, ——— My heart is true blue. ——— To you and

on - ly you I will be ev - er true, ———

— For you're the on - ly one, my Ho - no - lu - lu - lu.

*f*

Ah! Ho - no - lu - lu, — Fain I would woo you, —

Ah! Ho - no - lu - lu, — Fain I would woo you, —

The first system of the musical score consists of four staves. The top staff is a vocal line with lyrics. The second and third staves are vocal lines with lyrics. The bottom staff is a piano accompaniment. The music is in 2/4 time and features a key signature of one flat. The lyrics are: "Ah! Ho - no - lu - lu, — Fain I would woo you, —".

— Love me what - ev - er you do, — My heart is true blue. —

— Love me what - ev - er you do, — My heart is true blue. —

The second system of the musical score consists of four staves. The top staff is a vocal line with lyrics. The second and third staves are vocal lines with lyrics. The bottom staff is a piano accompaniment. The music is in 2/4 time and features a key signature of one flat. The lyrics are: "— Love me what - ev - er you do, — My heart is true blue. —".

To you and on - ly you I will be ev - er true, —

To you and on ly you I will be ev - er true, —

To you and on ly you I will be ev - er true, —

— For you're the on - ly one, my Ho - no - lu - lu - lu. —

— For you're the on - ly one, my Ho - no - lu - lu - lu. —

— For you're the on - ly one, my Ho - no - lu - lu - lu. —

## C-Entrance of Governor.

Listesso tempo.

A - lo - ha! A -  
 A - lo - ha! A -

Piano. *f* *p*

lo - ha! Pray ac-cept from one and all con - grat - u - la - tions.  
 lo - ha! Pray ac-cept from one and all con - grat - u - la - tions.

GOVERNOR.

I thank you

A - lo - ha! A - lo - ha!

A - lo - ha! A - lo - ha!

The first system of the musical score. It consists of a vocal line (soprano and bass staves) and a piano accompaniment (treble and bass staves). The vocal line has two parts, each with the lyrics 'A - lo - ha!'. The piano accompaniment features a series of chords and moving lines in both hands.

for these words of cheer And bid you

The second system of the musical score. It continues the vocal and piano parts. The vocal line has the lyrics 'for these words of cheer' and 'And bid you'. The piano accompaniment continues with chords and moving lines.

all a heart - y wel - come here. You

The third system of the musical score. It concludes the vocal and piano parts. The vocal line has the lyrics 'all a heart - y wel - come here.' and 'You'. The piano accompaniment ends with a final chord.

29  
D-"ANNEXATION."  
Governor.

Tempo di Marcia

now are part and par-cel of the migh-ty U. S. A. The

*robusto.*

The first system of musical notation for the song. It consists of a vocal line in bass clef and a piano accompaniment in treble and bass clefs. The time signature is 2/4. The key signature has one sharp (F#). The lyrics are "now are part and par-cel of the migh-ty U. S. A. The". The piano accompaniment includes a *robusto.* marking and triplet markings in the right hand.

stars and stripes are hoist - ed And the flag is here to stay. Your

The second system of musical notation. The lyrics are "stars and stripes are hoist - ed And the flag is here to stay. Your". The piano accompaniment continues with triplet markings.

skin my be of choco-late hue, But you've no cause to rue it If

The third system of musical notation. The lyrics are "skin my be of choco-late hue, But you've no cause to rue it If". The piano accompaniment continues with triplet markings.

you act right we'll treat you white, If not we'll make you do it. Your

The fourth system of musical notation. The lyrics are "you act right we'll treat you white, If not we'll make you do it. Your". The piano accompaniment continues with triplet markings.



un - cle Sam will use you well, He'll not at-tempt to "do" you; But

*rit.*  
if you try to play him false You'll get what's com - ing

Tempo di Valse.  
to you. An - nex - a - tion, An - nex - a - tion,  
*a tempo.*

It means life for these gems of the sea, Where the  
*a tempo.*  
*p*

surf is a soft whispered "yes" And the breeze like a

mother's ca-ress. An-nex-a-tion, An-nex-a-tion,

Face the world 'neath the flag of the free, An-nex-a-tion,

An-nex-a-tion, Hail the Queen of the sun-set sea.

LOLA.

CHORUS.

An-nex - a - tion, An-nex - a - tion, It means life for these

An - nex - a - tion, An - nex - a - tion, It means life for these

An - nex - a - tion, An - nex - a - tion, It means life for these

*f*

*p* gems of the sea, ——— Where the surf is a soft whispered "yes!" ——— And the

*p* gems of the sea, ——— Where the surf is a soft whisp-ered "yes!" ——— And the

*p* gems of the sea, ——— Where the surf is a soft whisp-ered "yes!" ——— And the

*p*

breeze like a moth-er's ca-ress. An-nex-a-tion, An-nex-

breeze like a moth-er's ca-ress. An-nex-a-tion, An-nex-

breeze like a moth-er's ca-ress. An-nex-a-tion, An-nex-

## GOVERNOR.

a-tion! Face the world heath the flag of the free! An-nex-a-tion!

a-tion! Face the world heath the flag of the free! An-nex-a-tion!

a-tion! Face the world heath the flag of the free! An-nex-a-tion!

Three vocal staves (bass, treble, and bass) and a piano accompaniment. The lyrics are: "An-nex - a - tion! Hail the queen of the sun - set sea." The piano part features a melody in the right hand and chords in the left hand. The tempo is marked "Presto." and the dynamics include *ff* (fortissimo).

An-nex - a - tion! Hail the queen of the sun - set sea.

An-nex - a - tion! Hail the queen of the sun - set sea.

An-nex - a - tion! Hail the queen of the sun - set sea.

Presto.

Continuation of the musical score for three voices and piano. The piano part features a melody in the right hand and chords in the left hand. The tempo is marked "Presto." and the dynamics include *ff* (fortissimo).

3524  
No 2.

35  
Help Yourself.  
Hannibal.

Lyric by  
FRANK PIXLEY.

Music by  
GUSTAV LUDERS.

Allegretto.

Said  
I

Piano. *mf* *p*

Par - son Jones when he preached last night: Let me this truth im - press, Don't  
cer - f'nly think that old Par - son Jones Has used me might-y nice, He's

id - ly wait for the gifts of fate If you hope to win suc - cess. If you  
most de-vout there can be no doubt, And he gives such good ad - vice. When—

mope a-bout, there can be no doubt You'll be laid up-on the shelf; Don't  
I was go-ing home last-night A pul-let I chanced to see, It was

*rit.*  
wait for others to boost you up, Sail in and help your-self,  
roost-ing high in my neighbors coop, But that text seemed meant for me.

**Meno mosso.**  
**REFRAIN.**

Help yourself, my honey, help your-self, For ev'-ry-thing you want is up to

you; What's the use of wait-ing, It's a waste of time de-bat-ing; When you

know ex-act- ly what you want to do. You'll nev - er get a sin-gle bit of

aid From a fai - ry or a gob - lin or an elf, Don't im-

ag - ine an - y "hoo - doo" can Af - fect a thing — that you do, So

help your-self, my hon - ey, Help your - self!



3532  
No 3.

# Only a Clover Blossom.

DUET.

Ruth and Newton.

Lyric by  
FRANK PIXLEY.

Music by  
GUSTAV LUDERS.

Pastorale.

Piano. *mp*

The piano introduction is in G major, 6/8 time. It features a treble staff with a melody of eighth notes and a bass staff with a simple harmonic accompaniment. The tempo is marked 'Pastorale' and the dynamics are 'Piano' and 'mp'.

(RUTH.) When my thoughts take their flight through the realms of the past And my  
(NEWTON.) I can still see the brook where the trout leap and splash, And the

*p*

The vocal entry for Ruth and Newton is in G major, 6/8 time. The treble staff contains the vocal melody with lyrics. The piano accompaniment is in the bass staff, marked 'p'.

mind grows for - get - ful of time, I be -  
wood where the wild flow - ers bloom I can

The vocal melody continues in the treble staff, with the piano accompaniment in the bass staff. The lyrics are: 'mind grows for - get - ful of time, I be - wood where the wild flow - ers bloom I can'.

hold in re - view ev' - ry scene that I knew, In my  
still hear the bees in those old ap - ple trees Changed to

child - hood with rapt - ure sub - lime. A -  
pink and white clouds of per - fume! I

gain I can see ev' - ry flow'r, ev' - ry tree, And the  
still hear the lark as he soars t'ward the blue, I can

cool crys - tal brook 'neath the hill, But the  
still see the old past - ure lot, And the

*dolce.*

love - li - est spot was that old clov - er lot, How  
soft mos - sy brink where the cows used to drink, Not a

well I re - mem - ber it still. *rit.*  
scene of my youth is for - got. *rit.*

Valse lento.

On - ly a clov - er blos - som Kissed by the

sun and the dew, Sweet as the hopes of

child-hood, — When all of our day dreams were true. —

Mem - o - ries dear as the June time, — Greet me where - ev - er I

roam, — For the mod - est red clov - er is known the world

ov - er, And it brings me a mes - sage from home. —

# Entrance and Song.

No 4.

A. ENSEMBLE Lola, Baldwin and Chorus of Kanakas.

"What Do You Mean?"

B. SOLO "I'm The Only One Of My Kind."

Lyric by  
FRANK PIXLEY.

Music by  
GUSTAV LUDERS

**Allegro.**

Piano. *f*

**LOLA Enters.**

**LOLA.**

What do you mean? \_\_\_\_\_ Stand back I

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say \_\_\_\_\_ And let this stranger have at least fair play.

**CHORUS.**

He is a rob-ber and a

He is a rob-ber and a

Stand back and let him have fair play.

thief!

thief!

The rogue shall quick-ly come to

The rogue shall quick-ly come to

Stand back a mo-ment, back I say!

grief!

The ras - cal shall have speed - y

The ras - cal shall have speed - y

The first system of the musical score. It consists of three staves. The top staff is a vocal line with the lyrics 'Stand back a mo-ment, back I say!'. The middle two staves are piano accompaniment, with the left hand playing a bass line and the right hand playing chords. The lyrics 'grief!' are written below the first two staves. The second measure of the system has the lyrics 'The ras - cal shall have speed - y' written below the middle two staves.

jus - tice, We'll make it brief. Down with the rogue who tried to

jus - tice, We'll make it brief. Down with the rogue who tried to

The second system of the musical score. It consists of three staves. The top staff is a vocal line with the lyrics 'jus - tice, We'll make it brief. Down with the rogue who tried to'. The middle two staves are piano accompaniment. The lyrics 'jus - tice, We'll make it brief. Down with the rogue who tried to' are repeated on the second measure.

rob us, Down with the thief.

rob us, Down with the thief.

The third system of the musical score. It consists of three staves. The top staff is a vocal line with the lyrics 'rob us, Down with the thief.'. The middle two staves are piano accompaniment. The lyrics 'rob us, Down with the thief.' are repeated on the second measure.

BALDWIN.

*Allegretto grazioso.*

*p*

Make no mis-take, Good counsel take, You'll rue it if you

don't. You— must not fight, That's not po-lite, I— know this man and

BARKER.

he's all right! Nay! chide them not, Their talk's all rot, It fills me with sur-

prise, 'Twill all be plain When I ex-plain, Then— they'll a - pol - o -



gize.

*f* Ha, ha, ha, ha, ha, ha! Just think of that! De - nies it flat And

*f* Ha, ha, ha, ha, ha, ha! Just think of that! De - nies it flat And

says that we are wrong, 'Twont do at all, His words we call A

says that we are wrong, 'Twont do at all, His words we call A

case of mon - u - men - tal gall. Up - on our word It's most ab - surd, This

case of mon - u - men - tal gall. Up - on our word It's most ab - surd, This

joke has gone too far, It's past be-lief If you're no thief Just

joke has gone too far, It's past be-lief If you're no thief Just

## BARKER.

One mo-ment pray! Don't

tell us what you are.

tell us what you are.

*rit.*

get too gay! Just take this friend-ly tip! A-pol-o-gize and skip!

*rit.*

# I'm The Only One Of My Kind.

B Solo - Barker.

Lyric by  
FRANK PIXLEY.

Music by  
GUSTAV LUDERS.

Moderato.

Piano.

When you talk of Shal ma-ne zar, Bo - na - parte and Ju - lius Cae-sar And the  
I'll ad - mit the Czar of Rus-sia, And the chap who gov-erns Prus-sia Must be

oth - er pass - ing he - roes of the day, Re - col -  
rath - er clev - er fel - low in their way! Ku - ro -

lect a lit - tle lat - er, There's an - oth - er fel - low great - er, Who is  
pot - kin and Ku - ro - ki, Ga - ri - bal - di and Von Molt - ke, All de -

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bound to make their lau-rels fade a - way; A - lex - and - er left a re - cord Which was  
serve a pass - ing men - tion so they say. Will - iam Tell was quite a he - ro And I've

just a trif - le check - ered, Mark An - tho - ny was doped by Cle - o's  
heard that Mis - ter Ne - ro On the vi - o - lin was al - ways up in

charms. "G." Al - though his - to - ry may doubt it, if you'd  
And they speak well of the Kais - er But a

know the truth a - bout it, When com - pared with me They're mere - ly false a -  
care - ful an - a - ly - zer Must ac - know - ledge that they can't com - pare with

## Tempo di marcia.

larms.  
me! When you talk of hu - man great - ness bear in

mind I'm the on - ly one, the rest are way be -

hind. No one else is e - ven in it For a

sol - i - ta - ry min - ute, I'm the on - ly liv - ing spe - cies of my

## LOLA.

kind. When you talk of hu-man great-ness bear in mind He's the

CHORUS.

When you talk of hu-man great-ness bear in mind He's the

When you talk of hu-man great-ness bear in mind He's the

on - ly one, the rest are way be - hind. No one else is e - ven in it for a

on - ly one, the rest are way be - hind. No one else is e - ven in it for a

on - ly one, the rest are way be - hind. No one else is e - ven in it for a

BARKER.

sol-i-ta-ry min-ute, He's the on-ly one, the on-ly, He's the on-ly, on-ly, on-ly, I'm the

sol-i-ta-ry min-ute, He's the on-ly one, the on-ly, He's the on-ly, on-ly, on-ly,

sol-i-ta-ry min-ute, He's the on-ly one, the on-ly, He's the on-ly, on-ly, on-ly,

on-ly, on-ly, on-ly, on-ly, on-ly, I'm the on-ly one of my kind.

He's the on-ly one of his kind.

He's the on-ly one of his kind.

## No 5.

Aloha.  
(I Love You.)

Melody from Hawaiian Folk Songs.

Lyric by  
FRANK PIXLEY.Music by  
GUSTAV LUDERS.

Andantino quasi moderato.

Piano.

The piano introduction consists of two staves. The right hand starts with a treble clef and a key signature of two flats (B-flat and E-flat). It begins with a half note G3, followed by a half note F3, and then a series of chords and single notes. The left hand starts with a bass clef and a half note G2, followed by a half note F2, and then a series of chords and single notes. The tempo is marked 'Andantino quasi moderato'.

The vocal melody is written on two staves. The right hand starts with a treble clef and a key signature of two flats. It begins with a half note G3, followed by a half note F3, and then a series of chords and single notes. The left hand starts with a bass clef and a half note G2, followed by a half note F2, and then a series of chords and single notes. The tempo is marked 'Andantino quasi moderato'.

Lit-tle

Lit-tle

The piano accompaniment for the first vocal line consists of two staves. The right hand starts with a treble clef and a key signature of two flats. It begins with a half note G3, followed by a half note F3, and then a series of chords and single notes. The left hand starts with a bass clef and a half note G2, followed by a half note F2, and then a series of chords and single notes. The tempo is marked 'Andantino quasi moderato'.

The vocal melody for the second vocal line is written on two staves. The right hand starts with a treble clef and a key signature of two flats. It begins with a half note G3, followed by a half note F3, and then a series of chords and single notes. The left hand starts with a bass clef and a half note G2, followed by a half note F2, and then a series of chords and single notes. The tempo is marked 'Andantino quasi moderato'.

sweet-heart, a - las, I now must leave you, But

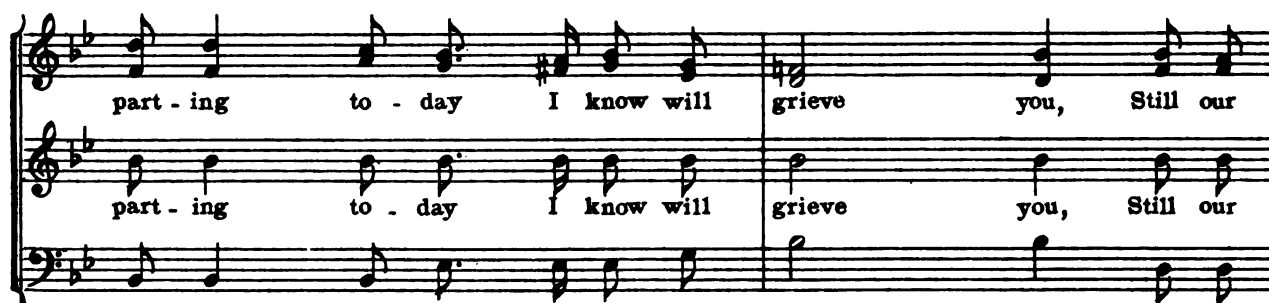
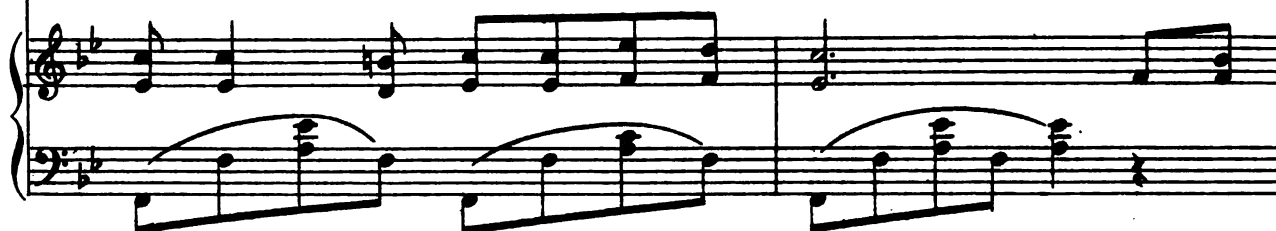
sweet-heart, a - las, I now must leave you, But

The piano accompaniment for the second vocal line consists of two staves. The right hand starts with a treble clef and a key signature of two flats. It begins with a half note G3, followed by a half note F3, and then a series of chords and single notes. The left hand starts with a bass clef and a half note G2, followed by a half note F2, and then a series of chords and single notes. The tempo is marked 'Andantino quasi moderato'.

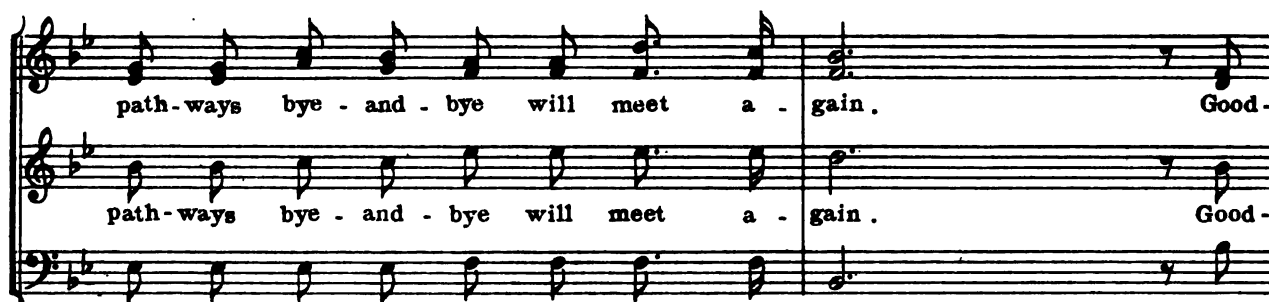




sun - shine will sure - ly fol - low rain. Though our  
sun - shine will sure - ly fol - low rain. Though our



part - ing to - day I know will grieve you, Still our  
part - ing to - day I know will grieve you, Still our



path - ways bye - and - bye will meet a - gain. Good -  
path - ways bye - and - bye will meet a - gain. Good -



bye, Good-bye my own sweet-heart, Re - bell - ious tears I scarce - ly can re -

bye, Good-bye my own sweet-heart, Re - bell - ious tears I scarce - ly can re -

strain — One fond em - brace, One kiss be - fore we part, Be

strain — One fond em - brace, One kiss be - fore we part, Be

true un - til we meet a - gain. A

true un - til we meet a - gain. A

*rit.*

**Molto espressivo. Male Quartette.**

lo - ha! A - lo - ha! I love you! Ha - wa - ii My queen of the

sea These fai - ry isles Where na - ture smiles Are

dear - er than E - den to me. — Though far, far a - way I may

wan - der My — thoughts where - 'er I roam, Of

you grow ev - er fond - er, Bless - ed land which my heart calls "home"! —

*ff* *pp* *ad lib.*

3535  
No 6.

# Bye and Bye.

Newton.

Lyric by  
FRANK PIXLEY.

Music by  
GUSTAV LUDERS.

**Moderato.**

NEWTON.

What if the day be dark and  
I know what-ev - er may be -

Piano. *molto espress.*

drea - ry, What if the skies be dull and  
tide me, Al - though to - day fate whis - pers

grey, wait! What if the soul be sad and wear - y, The  
Some day you'll take your place be - side me, And

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dark-est hour pre - cedes the day. Be - hind the clouds the sun is  
so I yield with heart e - late. I'll waste no hour in vain re -

shin - ing, A - bove them is the clear blue  
pin - ing, No fond re - gret shall cause a

sky, And each one has a sil - ver lin - ing, A  
sigh, Some - where the sun is al ways shin - ing, 'Twill

Tempo di Valse .

pledge of sun - shine bye and bye \_\_\_\_\_  
shine for us, dear, bye and bye . \_\_\_\_\_

Bye and bye \_\_\_\_\_ bye and bye \_\_\_\_\_ Ev' ry

cloud will pass a - way, \_\_\_\_\_ And the skies will for -

*cresc.*

ev - er be blue \_\_\_\_\_ When you whis - per "I

love on - ly you? \_\_\_\_\_ Till the stars \_\_\_\_\_ cease to

*f*

shine, Love shall rule, Love di - vine;

The first system of the musical score. The vocal line (treble clef) begins with a half note 'shine,' followed by a quarter rest, then a half note 'Love', a quarter note 'shall', a half note 'rule,', a quarter rest, then a half note 'Love', a quarter note 'di -', and a half note 'vine;'. The piano accompaniment (grand staff) features a melody in the right hand with a half note 'shine,' followed by a quarter rest, then a half note 'Love', a quarter note 'shall', a half note 'rule,', a quarter rest, then a half note 'Love', a quarter note 'di -', and a half note 'vine;'. The left hand provides a steady accompaniment with eighth notes.

— Ev' - ry heart beat shall tell you, I love you, — When at

The second system of the musical score. The vocal line (treble clef) begins with a half note '—', a quarter note 'Ev' -', a half note 'ry', a quarter note 'heart', a half note 'beat', a quarter note 'shall', a half note 'tell', a quarter note 'you,', a half note 'I', a quarter note 'love', a half note 'you,', a quarter rest, then a half note 'When', a quarter note 'at', and a half note '—'. The piano accompaniment (grand staff) features a melody in the right hand with a half note '—', a quarter note 'Ev' -', a half note 'ry', a quarter note 'heart', a half note 'beat', a quarter note 'shall', a half note 'tell', a quarter note 'you,', a half note 'I', a quarter note 'love', a half note 'you,', a quarter rest, then a half note 'When', a quarter note 'at', and a half note '—'. The left hand provides a steady accompaniment with eighth notes.

last you're mine, all mine!

*pp*

The third system of the musical score. The vocal line (treble clef) begins with a half note 'last', a quarter note 'you're', a half note 'mine,', a quarter note 'all', a half note 'mine!', and a quarter rest. The piano accompaniment (grand staff) features a melody in the right hand with a half note 'last', a quarter note 'you're', a half note 'mine,', a quarter note 'all', a half note 'mine!', and a quarter rest. The left hand provides a steady accompaniment with eighth notes. The dynamic marking *pp* (pianissimo) is indicated below the piano part.

The fourth system of the musical score. The vocal line (treble clef) is mostly silent, with a half note rest followed by a quarter note rest. The piano accompaniment (grand staff) features a melody in the right hand with a half note rest followed by a quarter note rest. The left hand provides a steady accompaniment with eighth notes.

3540

No 7.

## My Hula-Hula Girl.

DUET AND CHORUS.

Barker, Lola and Hula-Hula Girls.

Lyric by  
FRANK PIXLEY.Music by  
GUSTAV LUDERS.

*Moderato.*

Piano. *f* *espress.* *p*

BARKER. I  
LOLA. Don't

know a dain - ty maid - en, With cheeks of ol - ive hue, Whose  
think that she's au - dac - ious, In danc - ing or in song, At

lips are hon - ey lad - en, Whose love is al - ways true. Her  
heart she's not flir - ta - tious, She knows no thought of wrong. A

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dark eyes soft and ten - der Have set my head a -  
child of na - ture, mere - ly A sweet un - pol - ished

whirl, My whole heart I sur - ren - der To my  
pearl, No maid loves more sin - cere - ly Than the

*rit.*  
Hu - la Hu - la girl. I know that she is mine a -  
Hu - la Hu - la girl. Be - lieve me she is yours a -

*p* *rit.*

*Both.*  
lone. — And some day she will be my own. — My own true  
lone. — And some day she will be your own. —

## REFRAIN. (with Chorus, girls.)

sweet-heart, I'm lone ly with - out you, My Hu - la

Hu - la girl, I long for you. Till time is

end - ed I nev - er will doubt you, My Hu - la

Hu - la girl, I know you're true, To prove how

fond - ly, How tru - ly I love you, Sweet Ho - no -

lu - lu maid, \_\_\_\_\_ What can I do? \_\_\_\_\_ By all the an - gels in

hea - ven a - bove you. \_\_\_\_\_ My lit - tle Hu - la Hu - la

girl, I love but you! \_\_\_\_\_ My own true you! \_\_\_\_\_

## No 8.

## Finale I.

Lyric by  
FRANK PIXLEY.

Music by  
GUSTAV LUDERS.

**Tempo di Marcia.**

**Piano.**

**Drums.**

## Allegretto grazioso.

NEWTON.

The bu - gle call is for-ward all at

This system contains the first two staves of the musical score. The vocal line (treble clef) begins with a whole rest followed by a series of eighth and quarter notes. The piano accompaniment (grand staff) features a rhythmic pattern of eighth and sixteenth notes in the right hand and chords in the left hand. Dynamics include a forte (f) marking in the piano right hand and a piano (p) marking in the piano left hand.

once we must o - bey, From peace-ful life to scenes of strife, We

This system contains the next two staves. The vocal line continues with eighth and quarter notes. The piano accompaniment maintains the rhythmic pattern. The system concludes with a double bar line and repeat dots in the piano right hand.

quick-ly march a - way. We face our fate with hearts e-late And pul-ses beat - ing

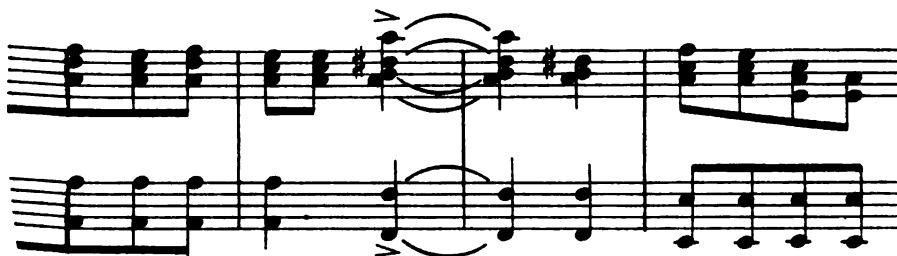
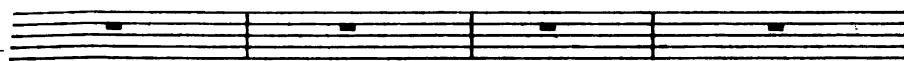
This system contains the next two staves. The vocal line continues with eighth and quarter notes. The piano accompaniment maintains the rhythmic pattern. The system concludes with a double bar line and repeat dots in the piano right hand.

high. We glad-ly go, though well we know That now all must do or

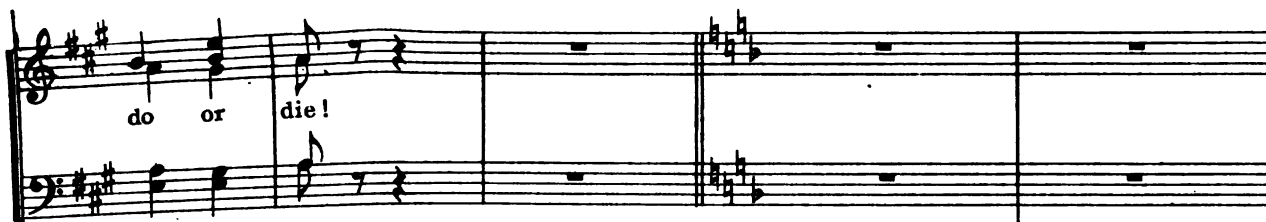
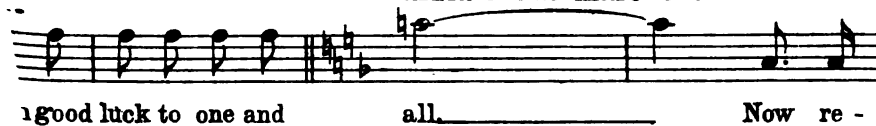
This system contains the final two staves. The vocal line continues with eighth and quarter notes, ending with a half note. The piano accompaniment features a melodic line in the right hand and chords in the left hand. A 'rit.' (ritardando) marking is placed above the vocal line and below the piano right hand. The system concludes with a double bar line and repeat dots in the piano right hand.

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 etc. sep 1906.

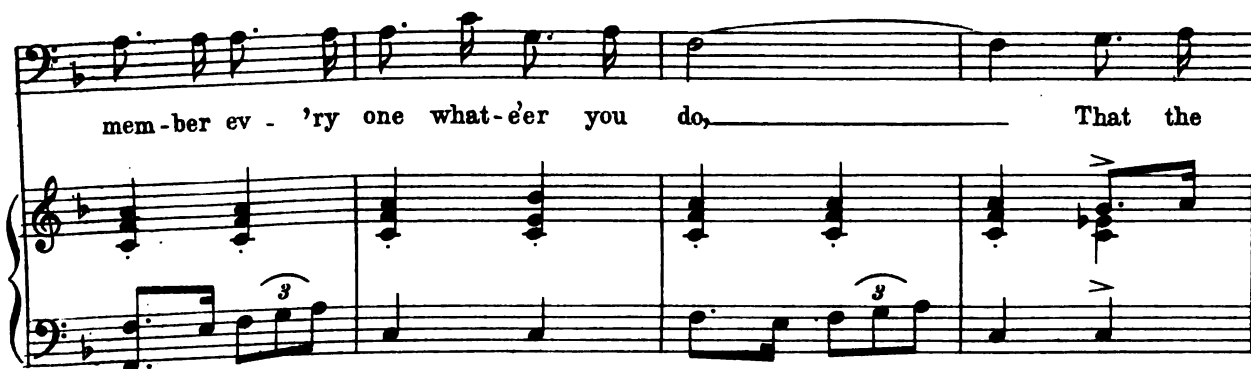
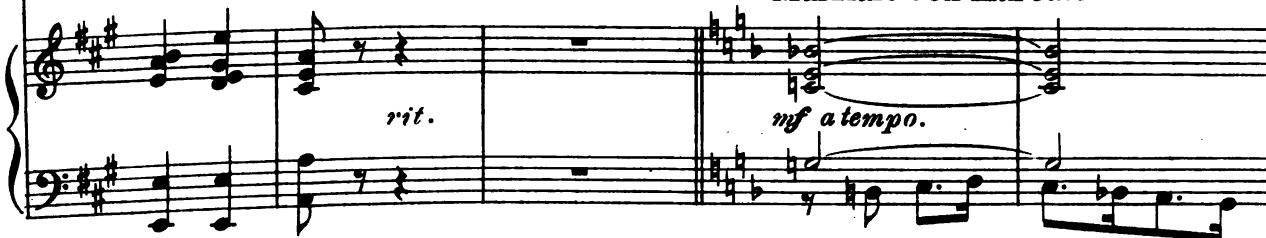
Funniest, funniest  
 The grand mogul, a musical  
 comedy. Book & lyrics by Frank  
 Pilday.



*Marziale ben marcato.*



*Marziale ben marcato.*



vic - to - ry de - pends a - lone on you. \_\_\_\_\_ Each of

The first system of music consists of a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a series of eighth notes, followed by a half note, and then a quarter note. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex pattern in the left hand, including triplets.

you per- haps \_\_\_\_\_ may win shoul-der straps, \_\_\_\_\_ Last - ing

The second system continues the musical piece. The vocal line has a similar melodic structure to the first system. The piano accompaniment maintains its rhythmic patterns, with triplets and eighth-note figures.

hon - or al - ways crownsthe brave and true. \_\_\_\_\_

We'll re -

The third system shows the vocal line and piano accompaniment. The vocal line ends with a half note. The piano accompaniment continues with its characteristic patterns.

The fourth system concludes the piece. The vocal line and piano accompaniment both end with a final cadence. The piano accompaniment features a series of eighth notes in the right hand and a more complex pattern in the left hand.

mem-ber ev-'ry one whate'er we do, That the world will al-ways

watch the boys in blue. Each of us per-haps may win

NEWTON. *ff rit.*

GOVERNOR. *ff rit.*

Lasting hon-or always crowns the brave and true! —

Lasting hon-or always crowns the brave and true! —

shoulder straps, Lasting hon-or al-ways crowns the brave and true! —

*rit.* *p*



Moderato grazioso.  
BARKER.

70

Don't lag be-hind, Please bear in mind, Please bear in mind.

The first system of the musical score. It consists of a vocal line on a single staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line contains the lyrics: "Don't lag be-hind, Please bear in mind, Please bear in mind." The piano accompaniment features a steady eighth-note melody in the right hand and a bass line with chords and eighth notes in the left hand.

My big bal - loon Will go up soon,

The second system of the musical score. It continues the vocal and piano parts from the first system. The vocal line contains the lyrics: "My big bal - loon Will go up soon,". The piano accompaniment maintains the same rhythmic and harmonic pattern.

Costs but a song, Come right a-long, You can't go wrong.

The third system of the musical score. The vocal line contains the lyrics: "Costs but a song, Come right a-long, You can't go wrong." The piano accompaniment continues with the same accompaniment. The key signature changes to one flat (B-flat) at the end of this system.

Straight for the moon We'll go up soon In my bal -

The fourth system of the musical score. The vocal line contains the lyrics: "Straight for the moon We'll go up soon In my bal -". The piano accompaniment continues with the same accompaniment. The key signature remains one flat (B-flat).

RUTH.

NEWTON.

BARKER.

loon.

CHORUS.

Don't lag behind, Please bear in mind, Please bear in

Don't lag behind, Please bear in mind, Please bear in

Don't lag behind, Please bear in mind, Please bear in

Don't lag behind, Please bear in mind, Please bear in mind His big bal -

Don't lag behind, Please bear in mind, His big bal -

mind His big bal - loon Will go up soon.

mind His big bal - loon Will go up soon.

mind My big bal - loon Will go up soon.

loon, His big bal - loon Will go up soon. Straight for the moon Will go up soon. Cost but a

loon, His big bal loon Will go up soon.

Costs but a song, Come right a-long, You can't go wrong Straight for the

Costs but a song, Come right a-long, You can't go wrong.

Costs but a song, Come right a-long, You can't go wrong.

song, Come right a - long, Come right a - long, You can't go wrong. Straight for the

Costs but a song, Come right a-long, You can't go wrong.

moon We'll go up soon, Straight for the moon We'll go up soon. Though

Straight for the moon We'll go up soon, We'll go up soon.

Straight for the moon We'll go up soon, We'll go up soon.

moon We'll go up soon, Straight for the moon We'll go up soon.

Straight for the moon We'll go up soon, We'll go up soon.

## Andantino.

now our hearts are sad with griev-ing, We can - not ask that you should

stay; Though home and friends be - hind you're leav - ing, Our

fond - est hopes you bear a - way. Where - 'er the call of du - ty

leads you May fick - le fate prove ev - er kind, Go

forth because your country needs you, And win for those you leave behind. And win for

*cresc.*

those you leave behind. For your

*Cadenza.*

Tempo di Valse.

sweet-hearts fair you must do and dare, You must fight for them - a-

*mp*

lone. While this flag shall wave be - bold and brave our

hearts are all your own.

For our sweet-hearts fair We will

For our sweet-hearts fair We will

*molto rit.*

While this

do and dare, We will fight for them a-lone.

do and dare, We will fight for them a-lone.

*molto rit.*

*Ed.*

flag shall wave Be - bold and brave Our

NEWTON.

While this flag shall wave Our

Our

While this flag shall wave shall wave Our

hearts are all your own!

hearts are all your own!

hearts are all your own!

hearts are all your own!

Moderato.  
NEWTON.

77

This emb-lem of our coun-try's glo - ry

The first system of the musical score for 'This emblem of our country's glory'. It features a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature (C). The lyrics are 'This emb-lem of our coun-try's glo - ry'. The piano accompaniment consists of two staves, treble and bass, with a key signature of one sharp and a common time signature. The piano part begins with a forte dynamic marking (f).

By trai-tors ne'er shall be pro - faned,

The second system of the musical score for 'By traitors ne'er shall be profaned,'. It continues the vocal line and piano accompaniment from the first system. The lyrics are 'By trai-tors ne'er shall be pro - faned,'. The piano part continues with the same key signature and time signature.

When peace shall end this con - flict gor - y We'll

The third system of the musical score for 'When peace shall end this conflict gloriously we'll'. It continues the vocal line and piano accompaniment. The lyrics are 'When peace shall end this con - flict gor - y We'll'. The piano part includes a forte dynamic marking (fz).

bring it back to you un - stained. Hats

The fourth system of the musical score for 'bring it back to you unstained. Hats'. It concludes the vocal line and piano accompaniment. The lyrics are 'bring it back to you un - stained. Hats'. The piano part ends with a final chord in the key signature of one sharp.



## Tempo di marcia.

off! to old Glo - ry, The Grand Old Flag, No fur - ther in - cen - tive we

need, \_\_\_\_\_ Though trai - tors may rend it Till death we'll de - fend it, We'll

go where - so - e'er it may lead, \_\_\_\_\_ This ban - ner we'll fol - low through

shot and shell, Dis - hon - or it nev - er shall know, \_\_\_\_\_ Our

ranks may be shattered, But to the last man, Our flag shall go straight to the

foe.

Hur - rah! Hur - rah! Hur - rah for the flag we

Hur - rah! Hur - rah! Hur - rah for the flag we

flag! Hur-rah! Hur-rah! Hur - rah for the flag we

## NEWTON.

When the bu - gle sounds the call "to arms" A - way we go,

love!

love!

*sf* *f*

We nev - er qua - ver, We nev - er wa - ver.

We a - ban-don peace with all its charms to fight the foe,

To fame and glo - ry a - way we go.

**TEN.**  
When the bu - gle sounds the call "to arms" A - way we go,

**BASS.**

We nev - er qua - ver, We nev - er wa - ver.

— We a - ban - don peace with all its charms to

fight the foe, To fame and glo - ry

GOVERNOR WITH BASSES.

— A - way we go. For For

*ff*

home and na - tive land U -

home and na - tive land U -

ni - ted firm we stand, The

ni - ted firm we stand, The

Stars and Stripes float o'er us And

Stars and Stripes float o'er us And

hon - or's crown is be - fore

hon - or's crown be - fore

Ah! Our hearts beat high,

With hope our hearts beat high, All

us. With hope our hearts beat high, All

us. With hope our hearts beat high, All

We de - fy all foes, Our hearts

foe - men we de - fy, We swear by

foe - men we de - fy, We swear by

foe - men we de - fy, We swear by

are beat-ing high, We'll win the day or

grand old glo - ry And we'll win the day or

grand old glo - ry And we'll win the day or

grand old glo - ry We'll win the day or



1

die! \_\_\_\_\_

die! \_\_\_\_\_

die! \_\_\_\_\_

die! \_\_\_\_\_

die! \_\_\_\_\_

For

For

2

die! \_\_\_\_\_

die! \_\_\_\_\_

die! \_\_\_\_\_

die! \_\_\_\_\_

die! \_\_\_\_\_

CAVANOVA

## ACT II.

## Opening.

Lyric by  
FRANK PIXLEY.

Music by  
GUSTAV LUDERS.

*Andante.*

Piano *p*

*f* Wood. *Picc.* *f* *fz express.*

*pp*

*espress.* *p* *ff*

The musical score is written for piano and woodwinds. The piano part begins with a treble and bass clef, a key signature of one flat, and a 3/4 time signature. The tempo is marked 'Andante.' and the initial dynamic is 'p' (piano). The woodwind part, specifically for Piccolo, enters with a forte 'f' dynamic. The score includes various musical notations such as slurs, accents, and dynamic markings like 'fz express.' (forzando, expressive), 'pp' (pianissimo), and 'ff' (fortissimo). The piece concludes with a final chord in the piano part.

*dolce.* *f rit.*

The piano introduction consists of two staves. The right hand features a melodic line with grace notes and slurs, while the left hand provides a harmonic accompaniment with chords and single notes. The tempo and mood are indicated by the markings *dolce.* and *f rit.*

**FUZZIWUDGE.**  
SOP. & ALTO.

Hear us — oh great Buddha! — Hear us — oh great Budd - ha! —

TEN.

BASS.

The vocal staves for Soprano and Alto are shown. The Soprano part has lyrics: "Hear us — oh great Buddha! — Hear us — oh great Budd - ha! —". The Tenor and Bass parts are indicated by "TEN." and "BASS." respectively, with no lyrics written for them in this section.

Two empty piano staves, one for the right hand and one for the left hand, positioned below the vocal staves.

Budd - ha! Budd - ha! Send our

Budd - ha! Budd - ha! Send our

The vocal staves for Tenor and Bass are shown. The Tenor part has lyrics: "Budd - ha! Budd - ha! Send our". The Bass part has lyrics: "Budd - ha! Budd - ha! Send our".

The piano accompaniment for the vocal parts, consisting of two staves. It features a melodic line in the right hand and a harmonic accompaniment in the left hand, with various musical notations including slurs, accents, and dynamic markings.

Mo - gul back to rule o'er us. Low - ly, low - ly

Mo - gul back to rule o'er us. Low - ly, low - ly

we bow be - fore thee now. *p* Hear us most mighty one!

we bow be - fore thee now. Hear us now,

Now let thy will be done! *rit.*

Low we bow!

*curtain.* *rit.*

Hear us,— oh great Buddha!— Hear us,— oh great Buddha!—

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in G major (one sharp) and 4/4 time. The piano accompaniment is in the same key and time. The lyrics are: "Hear us,— oh great Buddha!— Hear us,— oh great Buddha!—".

Budd - ha! Budd - ha! Send our Mo - gul

The second system of the musical score continues the vocal and piano parts. The lyrics are: "Budd - ha! Budd - ha! Send our Mo - gul".

back to rule o'er us. Low - ly, low - ly we bow be -

The third system of the musical score continues the vocal and piano parts. The lyrics are: "back to rule o'er us. Low - ly, low - ly we bow be -".

back to rule o'er us. Low - ly, low - ly we bow be -

The fourth system of the musical score continues the vocal and piano parts. The lyrics are: "back to rule o'er us. Low - ly, low - ly we bow be -".

fore thee now. Hear us most mighty one, Now let thy will be  
 fore thee now. Hear us now, Low we

*p*

*espress.*  
 done! Send a rul - er Great Budd - ha! to bless this land. Pray re -  
*espress.*  
 bow! Send a rul - er Great Budd - ha! to bless this land. Pray re -  
*espress.*

*espress.*

store in safe - ty our Mo - gul Grand! Buddha,  
 store in safe - ty our Mo - gul Grand! Buddha,  
*p*

*p*

Enter LUMBAGO.

hear! Buddha, - hear!

hear! Buddha, - hear!

*ff*

LUMBAGO. Moderato.

You mourn the miss - ing Mo - gul all in

*f*

vain! Pray list - en and the rea - son I'll ex -

*rit.*

*rit.*

**Allegretto.**

plain. The  
As the

Mo - gul whom we all a - dore, Most sad - ly has be - rept us! He  
Mo - gul's min - is - ter of state And con - fi - den - tial va - let, This

feared he'd hear the can - non's roar, And so skipped out and left us! The  
bit of gos - sip I re - late, Has pleased at least one pa - late! But

track - less jin - gles lured him hence And it strikes a rank out - sid - er That  
nev - er more will hu - man eye See — him be - yond a question, Un -



long ere this, he or - na - ments The in - side of a ti - ger.  
 less some Ben - gal beast shall die Of chronic in - di - ges - tion.

Ah!  
 Let's

Ah!  
 Let's

long ere this, he or - na - ments The in - side of a ti - ger.  
 hope some Ben - gal beast may die Of chron - ic in - di -

long ere this, he or - na - ments The in - side of a ti - ger.  
 hope some Ben - gal beast may die Of chron - ic in - di -

*D.S.*

*D.S.*

2

Un - less some Ben-gal beast may die Of chronic in-di - ges-tion. Un -

ges-tion. Let's hope some Ben - gal beast may die Of chronic in - di - ges - tion. Let's

ges-tion. Let's hope some Ben - gal beast may die Of chronic in - di - ges - tion. Let's

less some Bengal beast may die Of chronic in-di - ges - tion.

hope some Bengal beast may die Of chronic in - di - ges - tion.

hope some Bengal beast may die Of chronic in - di - ges - tion.

*rit. cresc.*

Piano introduction for 'FUZZIWUDGE'. The music is in G major (one sharp) and 2/4 time. It features a melody in the right hand and a bass line in the left hand. The melody consists of eighth and sixteenth notes, with some triplets. The bass line is a simple accompaniment of eighth notes. The piece ends with a 'rit.' (ritardando) marking.

**FUZZIWUDGE. Moderato.**

It's plain to me that we should seek some sign, \_\_\_\_\_ By

Musical notation for 'FUZZIWUDGE'. The melody is in the right hand, and the bass line is in the left hand. The piece is marked 'Moderato'. The melody consists of eighth and sixteenth notes, with some triplets. The bass line is a simple accompaniment of eighth notes. The piece ends with a 'rit.' (ritardando) marking.

**LUMBAGO.**

which to learn great Buddha's will di - vine. \_\_\_\_\_ Why should we wait to

Musical notation for 'LUMBAGO'. The melody is in the right hand, and the bass line is in the left hand. The piece is marked 'Moderato'. The melody consists of eighth and sixteenth notes, with some triplets. The bass line is a simple accompaniment of eighth notes. The piece ends with a 'rit.' (ritardando) marking.

bother with the god's? \_\_\_\_\_ I'll take the place my - self, So what's the

Musical notation for 'LUMBAGO'. The melody is in the right hand, and the bass line is in the left hand. The piece is marked 'Moderato'. The melody consists of eighth and sixteenth notes, with some triplets. The bass line is a simple accompaniment of eighth notes. The piece ends with a 'rit.' (ritardando) marking.

odds.

Oh, no, no, no! That must not be.

Oh, no, no,

You are no rul - er more than we.

no! That must not be.

You are no

You are no rul - er more than wel

rul - er more than wel You are no rul - er more than wel

## LUMBAGO.

Ask Budd-ha then to send a rul-er of his own, \_\_\_\_\_

*sempre cresc.*

But if he fail now I will claim this throne. \_\_\_\_\_

*cresc.*

## FUZZIWUDGE.

To be it then, \_\_\_\_\_ We'll make the

test, \_\_\_\_\_ The gods shall show us what they think is

*rit.*

*rit.*

*p*

**Andante.**  
**LUMBAGO with Bases.**  
**FUZZIWUDGE with Altos.**

99

best.

Budd - ha — Let thy will be done!

Budd - ha — Let thy will be done!

The first system of the musical score. It consists of four staves. The top staff is a vocal line for 'FUZZIWUDGE with Altos' with the lyrics 'best.' The second and third staves are vocal lines for 'LUMBAGO with Bases' with the lyrics 'Budd - ha — Let thy will be done!'. The bottom staff is a piano accompaniment line. The key signature is one sharp (F#) and the time signature is 3/4.

**Andante.**  
*p*

The second system of the musical score. It consists of two staves, both for piano accompaniment. The top staff features a melodic line with sixteenth-note runs, marked with a 'p' (piano) dynamic and a '6' (sixteenth notes) articulation. The bottom staff provides harmonic support with chords and moving bass lines. The key signature is one sharp (F#) and the time signature is 3/4.

Send us a rul - er from the sun!

Send us a rul - er from the sun!

The third system of the musical score. It consists of four staves. The top and second staves are vocal lines for 'LUMBAGO with Bases' with the lyrics 'Send us a rul - er from the sun!'. The bottom two staves are piano accompaniment lines. The key signature is one sharp (F#) and the time signature is 3/4.

Send us — Oh, most might - y one! A

Send us — Oh, most might - y one! A

The piano accompaniment consists of a treble and bass staff. The treble staff features a continuous sixteenth-note melody with a '6' (sixteenth) marking above it. The bass staff provides harmonic support with chords and single notes.

rul - er — from the sun!

rul - er — from the sun!

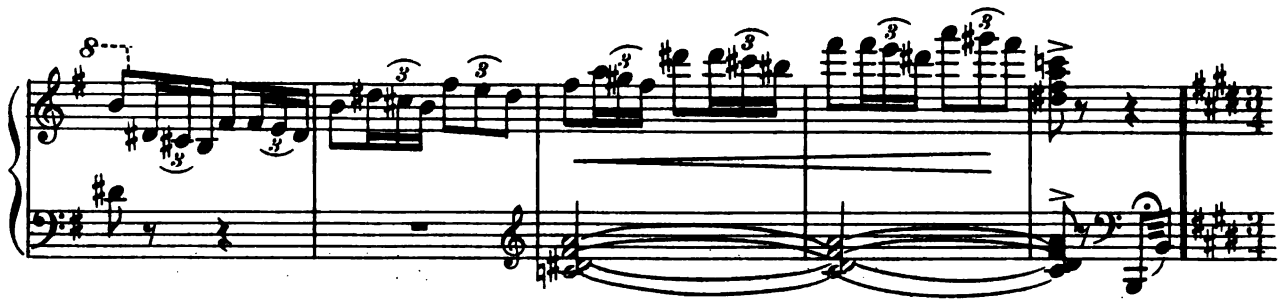
The piano accompaniment continues with a treble and bass staff. The treble staff has a sixteenth-note melody with '6' markings. The bass staff includes a section marked *ff* (fortissimo) with a long, sustained note.

**Allegro.**

*8va*...

*8va*...

The piano accompaniment for this system is written for a grand piano (treble and bass staves). It features a complex, fast-paced melody with many triplets and sixteenth notes. The tempo is marked *Allegro*.



## Moderato.

*ff* All hail most mighty one! Child of the earth and sun!

*ff* All hail most mighty one! Child of the earth and sun!

The first system of the hymn, marked Moderato. It consists of two vocal staves (Soprano and Alto) and a piano accompaniment. The lyrics are: "All hail most mighty one! Child of the earth and sun!". The piano part features a steady accompaniment with chords and moving lines.

*rit.*

Now let thy will be done! Speak, we o - bey!

Now let thy will be done! Speak, we o - bey!

The second system of the hymn, marked *rit.* (ritardando). It consists of two vocal staves (Soprano and Alto) and a piano accompaniment. The lyrics are: "Now let thy will be done! Speak, we o - bey!". The piano part features a steady accompaniment with chords and moving lines.



# Up in a Balloon.

QUARTETTE.

Lola, Baldwin, Dolly and Muggs.

Lyric by  
FRANK PIXLEY.

Music by  
GUSTAV LUDERS.

**Allegro.**

LOLA.

When  
While

Piano.

our bal - loon broke loose that day Our fears quite ov - er - came us! We  
on our trip I hoped I'd get a ring or two from Sat - urn. A -

BALDWIN.

thought we'd find a wat - 'ry grave, Where death would sure - ly claim us. I  
las! I found that all his rings were of too large a pat - tern. I

will con - fess, I real - ly thought All hope we must a - ban - don, With  
did not care how high we went, One can't get hurt by drop - ping, That

DOLLY.

wa - ter ev' - ry - where in sight And not a spot to land on. We  
nev - er wor - ries me a bit, The trou - ble comes in stop - ping. The

soared so high I was a - fraid Since noth - ing else could stop us, Some  
aw - ful thought oc - curred to me, Sup - pose some com - et found us And

MUGGS.

star might bump right in - to us, And smash us up and drop us. The  
think - ing that our speed was slow, Should tie his tail a - round us. Once

beast-ly bas-ket wob-bled so That once I had a no-tion, I'd  
on the sly I cast one eye T'ward sweet and blush-ing Ven-us! Oh,

clam-ber out, and thus a-void That aw-ful sea-sick mot-ion. Fly-ing  
what a sin! A cloud sailed in And shut out all be-tween us.

LOLA-DOLLY.

*rit.*  
He'd clam-ber out and thus a-void That aw-ful sea-sick mot-ion. Fly-ing  
Oh, what a sin! A cloud sailed in And shut out all be-tween us.

MUGGS.

mot-ion. I'd clam-ber out and thus a-void That aw-ful sea-sick mot-ion. Fly-ing  
tween us. Oh, what a sin! A cloud sailed in And shut out all be-tween us.

BALDWIN.

He'd clam-ber out and thus a-void That aw-ful sea-sick mot-ion. Fly-ing  
Oh, what a sin! A cloud sailed in And shut out all be-tween us.

*rit.*

## Moderato.

fas - ter, fas - ter, fas - ter, like a bird set free, We go

fas - ter, fas - ter, fas - ter, like a bird set free, We go

sail - ing through the clouds tward the moon. Skim-ming

sail - ing through the clouds tward the moon. Skim-ming

light - ly as a swal-low In a course which none can fol - low, It's a

light - ly as a swal-low In a course which none can fol - low, It's a

plea - sure to be up in a bal - loon. But there's

plea - sure to be up in a bal - loon. But there's

noth - ing ve - ry pleas - ant in a drop too much! It is

noth - ing ve - ry pleas - ant in a drop too much! It is

wis - er not to go so ve - ry high! So un - less you've planned where and

wis - er not to go so ve - ry high! So un - less you've planned where and

how to land, It's bet-ter not to be too fly. *D.C.* fly.

how to land, It's bet-ter not to be too fly. fly.

*D.C.*

This block contains the first system of the musical score. It features three staves: two vocal staves and one piano accompaniment staff. The vocal staves have lyrics underneath. The piano staff has a first ending marked '1' and a second ending marked '2'. The key signature has two flats, and the time signature is 7/8.

**DANCE.**

*f*

This block contains the second system of the musical score, starting with the section labeled 'DANCE.'. It features two staves: a treble clef staff and a bass clef staff. The music is in 7/8 time with a key signature of two flats. A forte dynamic marking '*f*' is present at the beginning.

This block contains the third system of the musical score, continuing the 'DANCE.' section. It features two staves: a treble clef staff and a bass clef staff. The music is in 7/8 time with a key signature of two flats.

*f* *p*

This block contains the fourth system of the musical score, continuing the 'DANCE.' section. It features two staves: a treble clef staff and a bass clef staff. The music is in 7/8 time with a key signature of two flats. Dynamic markings '*f*' and '*p*' are present.

*f*

This block contains the fifth system of the musical score, continuing the 'DANCE.' section. It features two staves: a treble clef staff and a bass clef staff. The music is in 7/8 time with a key signature of two flats. A forte dynamic marking '*f*' is present.

# The Lotus.

Lola Barker and Chorus.

Lyric by  
FRANK PIXLEY.

Music by  
GUSTAV LUDERS.

**Allegretto.**

**Piano.**

*f*

LOLA. The  
BARKER. In

blue skies of the Or - i - ent smile on a blos - som rare, Most  
ev' - ry walk of life you'll find the girl who can't say no, She

beau - ti - ful to look up - on and sweet be - yond com - pare! But  
holds that love is just a game, she likes to play it though She'll

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he who stops to gaze up - on that per - fume la - den flower, For -  
flirt for pract - ice, just for fun, she's noth - ing else to do, And

gets the past and ev' - ry thing ex - cept the pass - ing hour! Be -  
though she says "It's wrong to kiss," she does be - cause it's you! But

neath the mag - ic of that spell the whole world fades a - way, The  
woe if you be - lieve her in the depth of your des - pair, She'll

mas - ter is a will - ing slave for - - ev - er from that day! If  
simp - ly say: "How sil - ly! Why I did - n't think you'd care!" Too



you would know the source of all that pot - ent mys - tic power, Then  
late you'll learn the les - son when she has you in her power, That it

list - en to the se - cret of the love - ly Lo - tus flow'r. The  
is - nt wise to tri - fle with the hu - man Lo - tus flow'r.

1st time Lola.

2nd time Chorus.

Refrain. *Softly swinging gracefully.*

Lo - tus blos - som has a cup - id hid - den in her heart, So

if you seek to win her have a care. Un - less you un - der - stand her, she'll be -

witch you at the start, You'll find your-self enmeshed with-in her snare. She may

swear that she'll be true to you un - til the end of time, And

ask you to be-lieve her but be - ware. She will love you for a day then she'll

send you on your way, For the Lo-tus is as fic-kle as she's fair.

# The Military Man.

Ruth and Male Chorus.

Lyric by  
FRANK PIXLEY.

Music by  
GUSTAV LUDERS

Tempo di Marcia.

RUTH.

Piano.

If you turn the mus-ty pag-es of the his-to-ry of  
Ev'-ry mil-i-ta-ry fel-low dressed in blue or red or

ag-es to de-ter-mine who the her-oes were of old. \_\_\_\_\_ The first  
yel-low al-ways un-i-form-ly wins where-'er he goes. \_\_\_\_\_ While the

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thing you will dis - cov - er is that each suc - cess - ful lov - er was a  
or - di - na - ry chap - pie meets a fate that's most un - hap - py for the

mil - i - ta - ry man a war - rior bold. \_\_\_\_\_ Now the  
mod - ern man is measured by his clothes. \_\_\_\_\_ When the  
TEN.  
war - rior hold.  
by his clothes.  
BASS.

*f* *p*

man of balls and pow - der toots his trum - pet ev - en loud - er Though he's  
call to arms is sound - ed and the en - e - my's sur - round - ed The a

quite a peace-ful he-ro so to speak, \_\_\_\_\_ For the balls he rath-er  
chieve-ment neith-er star-tles nor a-larms, \_\_\_\_\_ For the cap-tor and the  
TEN.

BASS. so to speak  
now a-larms

fan-cies are the ones at which he dan-ces And he likes the smell of  
cap-tured are both e-qual-ly en-rap-tured When the en-e-my's sur-  
*rit.*

*a tempo.*  
pow-der on the cheek. \_\_\_\_\_ The mil-i-ta-ry  
round-ed by the arms. \_\_\_\_\_  
on the cheek. \_\_\_\_\_  
by the arms. \_\_\_\_\_

*a tempo.*

man on par-ade is a won-der-ful sight, The

A won-der-ful sight

heart of ev'-ry maid-en he fills with a rare de-light

He

War may bring him hon-ors glor-ious But at home he's

cap-tures her quite

most vic-tor-ious For in fact he'd much rath er flirt than to fight

You're per-fect-ly

Tra la la la la la la,

right The mil-i-ta-ry man on par-ade is a

Tra la la la la la la, la la la la la la la

stirr-ing sight The heart of ev-ry

a won-der-ful sight

la, Tra la la la la la la, \_\_\_\_\_

maid - en he fills with a rare de - light \_\_\_\_\_

He cap - tures her quite

la la la la \_\_\_\_\_ la la la la la la la \_\_\_\_\_

Ah! \_\_\_\_\_ Ah! \_\_\_\_\_

War may bring him hon - ors glor - ious But at home he's

The musical score is written for a vocal soloist and piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The score consists of six systems of music. The first system shows the vocal line starting with a fermata on a half note, followed by a series of eighth notes. The piano accompaniment consists of chords in the right hand and a steady eighth-note bass line in the left hand. The second system continues the vocal melody with a fermata on a half note, while the piano accompaniment remains consistent. The third system shows the vocal line with a fermata on a half note, and the piano accompaniment with a fermata on a half note. The fourth system features a vocal line with a fermata on a half note, and the piano accompaniment with a fermata on a half note. The fifth system shows the vocal line with a fermata on a half note, and the piano accompaniment with a fermata on a half note. The sixth system shows the vocal line with a fermata on a half note, and the piano accompaniment with a fermata on a half note.



la la la la la Ah! ———— rather flirt than

for in fact he'd much rather flirt than

most vic - tor - ious for in fact — he'd much rather flirt than

The first system of the musical score consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line begins with a melodic phrase of eighth notes, followed by a long note with a fermata. The piano accompaniment provides a harmonic foundation with chords and moving lines in both hands.

fight. ———— fight. ————

fight. ———— fight. ————

fight, you're per - fect - ly right. ———— The right. ————

The second system continues the musical piece. It features two vocal lines and two piano accompaniment staves. The vocal lines have melodic phrases with fermatas, and the piano accompaniment continues with harmonic support. The system includes first and second endings, indicated by the numbers 1 and 2 above the staves. The key signature and time signature remain consistent with the first system.

## Cupid's Private Code.

Dolly.

3539

Lyric by  
FRANK PIXLEY.Music by  
GUSTAV LUDERS.

*Allegretto.*

Piano *f* *p*

 The piano introduction is in 2/4 time, marked 'Allegretto'. It features a treble and bass staff. The treble staff begins with a half note G4, followed by eighth notes A4, B4, and C5. The bass staff begins with a half note G3, followed by eighth notes F3, E3, and D3. The piece concludes with a half note G4 in the treble and a half note G3 in the bass.

It does - nt real - ly mat - ter if a maid - en's eyes are blue, Or  
There's a sort of si - lent language which all lov - ers un - der - stand, A

 The first line of the song features a vocal melody in the treble staff and piano accompaniment in the bass staff. The key signature has one flat (Bb). The time signature is 2/4. The lyrics are: 'It does - nt real - ly mat - ter if a maid - en's eyes are blue, Or There's a sort of si - lent language which all lov - ers un - der - stand, A'.

ha - zel brown or black or mod - est gray, When  
pri - vate code that's on - ly used by two, They

 The second line of the song continues the vocal melody and piano accompaniment. The lyrics are: 'ha - zel brown or black or mod - est gray, When pri - vate code that's on - ly used by two, They'.

she un - masks her bat - ter - ies, and turns those eyes on you, It's  
tell the same old sto - ry with a pres - sure of the hand, And

 The third line of the song concludes the vocal melody and piano accompaniment. The lyrics are: 'she un - masks her bat - ter - ies, and turns those eyes on you, It's tell the same old sto - ry with a pres - sure of the hand, And'.
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won - der - ful how much a glance can say. She  
strange to say they nev - er miss a cue. A

need not speak a sin - gle word, one look will quite suf - fice! Per -  
droo - ping eye, a rog - uish smile, a blush, a wink, a sigh. A

sua - sive el - o - quence is of - ten dumb. Some -  
nod or just a move - ment of the thumb. You'll

times a wink has power e - nough to melt a heart of ice, When the  
not mis - take the mes - sage, can - not do it if you try, It's the

mys - tic code of Cu - pid sig - nals "come!"  
 mys - tic code of Cu - pid say - ing "come!"

Come, Come, Come! But — this is just be - tween us, keep it  
*grazioso.*

mum! It's just a qui - et game for two! I'm

play - ing it a - lone with you, Come on I'll show you what to do. —

Come! Come! Come! Come! Come! Come! I am

lone - ly and I'm look - ing for a chum! I

think be - yond the slight - est doubt You're just the sweet - est thing that's out, So

if you know what you're a - bout — Come, Come, Come! Come, Come, Come!

# Nestle By My Side.

Ruth, Barker and Chorus.

Lyric by  
FRANK PIXLEY.

Music by  
GUSTAV LUDERS.

*Allegretto grazioso.*

Piano. *p*

The piano introduction consists of two staves. The right hand features a series of chords and single notes in a treble clef, while the left hand plays a steady eighth-note accompaniment in a bass clef. The tempo is marked 'Allegretto grazioso' and the dynamics start at 'p' (piano).

BARKER. A pink shirt waist and a  
RUTH. The pink shirt waist and the  
BARKER. A man - ly chap and a

The first system of the song features vocal lines for Barker and Ruth, with piano accompaniment. The piano part consists of a treble and bass staff with chords and moving lines. The lyrics are: BARKER. A pink shirt waist and a; RUTH. The pink shirt waist and the; BARKER. A man - ly chap and a.

plain white vest In a laun - dry met one day, Yet  
plain white vest That night lay heart to heart, But the  
fair young maid On the beach sit side by side, So

The second system continues the song with vocal lines and piano accompaniment. The lyrics are: plain white vest In a laun - dry met one day, Yet; plain white vest That night lay heart to heart, But the; fair young maid On the beach sit side by side, So.

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not one word from\_ them was heard Though side by side they  
laun - dry man's un\_ feel - ing plans Next morn forced them a -  
tight they squeeze that the small - est breeze Could not those two di -

lay, But late that night when the stars peeped out And the  
part, At eith - er end of a long clothes' line In the  
vide! The waist and the vest have at last found rest On the

pale\_ moon looked down cold - ly; In a trice\_ that\_ waist\_ be -  
breeze\_ they\_ flut-tered mad - ly; Though'twas all\_ in\_ vain yet the  
waves\_ the\_ moon-beams glis - ten! Now the maid\_ and the swain sing that

came mis-placed When the white vest whispered bold-ly:  
 same re-frain Ev'-ry hour they whispered sad-ly:  
 old re-frain While the vest and the shirtwaist list-en

*rit.*

## REFRAIN. BOTH.

Come and nes-tle close-ly by my side, Tell me you are all my

*a tempo.*

own! Friend-ly shades of night your blush-es hide!

Leave me not to pine a-lone. Let me fold you fond-ly

*p*



in my arms, Let me steal a kiss or two,

Come and nes-tle close-ly by my side, For I love you.

CHORUS.

Come and nes-tle close-ly by my side, Tell me you are all my  
 Come and nes-tle close-ly by my side, Tell me you are all my

own! Friend - ly shades of night your  
own! Friend - ly shades of night your

blush - es hide! Leave me not to pine a -  
blush - es hide! Leave me not to pine a -

lone. Let me fold you fond - ly  
lone. Let me fold you fond - ly

The musical score is written for a voice and piano ensemble. It consists of three systems of music. Each system has a vocal line (treble and bass staves) and a piano accompaniment (treble and bass staves). The key signature is one sharp (F#), and the time signature is 4/4. The lyrics are printed below the vocal staves. The piano part features chords and moving lines in both hands.

in my arms, Let me steal a kiss or  
in my arms, Let me steal a kiss or

two! Nes - tle nes - tle close - ly  
two! Nes - tle nes - tle close - ly

by my side, For I love you!  
by my side, For I love you!

## Finale II.

Lyric by  
FRANK PIXLEY.

Music by  
GUSTAV LUDERS.

Tempo di Marcia.

Piano.

CHORUS.

With one ac - cord most joy - ous - ly Each loy - al voice we

*mf*

raise To greet our rul - er great and good with loud tri - umph - al praise. What

*p*

glad-ness to be - hold a - gain The monarch we a - dore. Now may he reign up-

on this throne for ev - er more!

The musical score is written for voice and piano. The key signature has one sharp (F#), and the time signature is 4/4. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are printed below the vocal line. The piano part features a steady bass line and chords that support the melody. The piece concludes with a final chord in the piano part.



## ENTER GIRLS.

Now Bud - dah sends us back a - gain Our Mo - gul good and

great! For weeks in sor - row and in pain We've\_ mourned his aw - ful

fate! At last our cup is filled with joy Our\_ fears have passed a -

way, The God's de - gree, That on - ly he, Shall rule o'er us al -

way, The God's de - gree that on - ly he, Shall rule o'er us al -

way The God's de - gree that on - ly

*cresc.*

he, Shall rule o'er us al way!

*molto cresc.*



**SOP. & ALTO.** *ff*

**TENOR.** *ff*

**Now BASS.** *ff*

O - ver death it - self vic - tor - ious, Home he comes in

O - ver death it - self vic - tor - ious, Home he comes in

tri-umph glorious, Long may he reign! Long may he reign!

tri-umph glorious, Long may he reign! Long may he reign!

Bow each hum-ble head be - fore him, Let us show that we a - dore him!

Bow each hum-ble head be - fore him, Let us show that we a - dore him!

The musical score is arranged in four systems. Each system contains vocal staves and piano accompaniment. The first system shows the vocal parts entering with the lyrics 'O - ver death it - self vic - tor - ious, Home he comes in'. The piano accompaniment features a melodic line in the right hand and a rhythmic accompaniment in the left hand. The second system continues the vocal parts with the lyrics 'tri-umph glorious, Long may he reign! Long may he reign!'. The piano accompaniment continues with a similar melodic and rhythmic pattern. The third system shows the vocal parts with the lyrics 'Bow each hum-ble head be - fore him, Let us show that we a - dore him!'. The piano accompaniment continues with a similar melodic and rhythmic pattern. The fourth system continues the vocal parts with the lyrics 'Bow each hum-ble head be - fore him, Let us show that we a - dore him!'. The piano accompaniment continues with a similar melodic and rhythmic pattern.

Long may he reign! Long may he reign!

O - ver death it - self vic - tor - ious Home he comes in tri - umph glo - rious,

Him whom we love, we be - hold a - gain.

Bow each hum - ble head be - fore him, Let us show that we a dore him!

Long may he reign! Long may he reign!

O - ver death it - self vic - tor - ious Home he comes in tri - umph glo - rious,

Hail to our rul - er and Long may he reign! \_\_\_\_\_  
 Bow each hum - ble head be - fore him, Long may he reign! \_\_\_\_\_

*rit.* *Brass.* *tempo*

*Moderato.* *MOGUL.*  
 Our sub - jects

*rit.*  
 dear, We give you heart - y greeting, But rise, we would ad - dress your face to

*Cello.* *p* *rit.*

Allegro.

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face.

Ex - pe - ri - en - ces we have had which we deem most a - tro - cious! We  
 We looked at him! He looked at us His feelings seemed quite tor - rid, — His  
 We lived on ber - ries, roots and herbes With now and then a rab - bit, — But

met with - in the first short hour, a ti - ger most fe - ro - cious! — That  
 pol - ished teeth pro - trud - ed thus, A sight dis - tinct - ly hor - rid! — The  
 climb - ing tress be - came with us a pret - ty con - stant ha - bit! — As

roy - al Bengal strip - ed beast was grinning when we spied him — So  
 way — he grew and tore — up turf Proved that a meal he need - ed. — But  
 was — it - self could not — be worse Than life a - mong those branches — We

Oh  
Oh  
Oh

we skinned up a friend-ly tree And therewith scorn de - fied him.  
he was hun - gry, we were not, We stayed so long as he did.  
slipped a-way and here we are, Re - solved to take our chances.

My, my, my! oh me, me, me! Fate tried to do her worst Sup -  
My, my, my! oh me, me, me! Sup - pose that Ben - gal beast Had  
My, my, my! oh me, me, me! When he slipped from that limb To

pose in run-ning for that tree that ti - ger got there first?  
had a lunch and could af - ford To wait there for a feast?  
take a chance, sup - pose that beast had like-wise tak - en him?

Oh  
Oh  
Oh

Oh  
Oh  
Oh

*rit.* *f* *p*

My, my, my! Oh me, me, me! Fate tried to do her worst Sup -  
 My, my, my! Oh me, me, me! Sup - pose that Ben - gal Had  
 My, my, my! Oh me, me, me! When he slipped from that limb To

My, my, my! Oh me, me, me! Fate tried to do her worst Sup -  
 My, my, my! Oh me, me, me! Sup - pose that Ben - gal Had  
 My, my, my! Oh me, me, me! When he slipped from that limb To

*p*

pose in run-ning for that tree The ti - ger got there first? first?  
 had a lunch and could af - ford To wait there for a feast? feast?  
 take a chance sup - pose that beast had likewise tak-en him! him!

pose in run-ning for that tree The ti - ger got there first? first?  
 had a lunch and could af - ford To wait there for a feast? feast?  
 take a chance sup - pose that beast had likewise tak-en him! him!

*rit.* *D.S.*

*rit.* *D.S.*

BALDWIN.

I heart - i - ly con grat-u-late you

*f* *p*

on your safe re - turn, And e - qual-ly your peo - ple great and

small. The rul - er who suc - ceed-ed you In -

We heart-i - ly con-grat - u - late.

We heart-i - ly con-grat - u - late.

dig - nant-ly we spurn, For you're the on-ly Mo-gul af - ter all.

## MOGUL.

*ad lib*

Who

Yes you're the on - ly Mo - gul af - ter all, af - ter all.

Yes you're the on - ly Mo - gul af - ter all, af - ter all.

*rit.*

This system contains the first five measures of the song. It features a vocal melody in the upper staff and a piano accompaniment in the lower staff. The key signature has one sharp (F#). The tempo is marked *ad lib*. The lyrics are: "Yes you're the on - ly Mo - gul af - ter all, af - ter all." The piano part includes a *rit.* (ritardando) marking in the fourth measure.

ques - tions that, Of course we are, Who doubts our stat - us roy'1 To

*p*

This system contains measures 6-8. The vocal melody continues with the lyrics: "ques - tions that, Of course we are, Who doubts our stat - us roy'1 To". The piano accompaniment features a *p* (piano) dynamic marking in the first measure.

*rit.*

e - ven hint at such a thing would base - ly be dis - loy'1 My

*rit.*

This system contains measures 9-11. The vocal melody continues with the lyrics: "e - ven hint at such a thing would base - ly be dis - loy'1 My". The piano accompaniment includes a *rit.* (ritardando) marking in the third measure.



## Moderato.

an - ces - tors came from the sun, ev - ry one Rep - re -

sent - ing the gods up - on earth \_\_\_\_\_ And that is the rea - son this

throne is my own, Say - ing noth - ing of per - son - al worth. \_\_\_\_\_ I

al - ways do just what I please, \_\_\_\_\_ No one has ob - jec - ted so

far! \_\_\_\_\_ As a man up to snuff, I'll ad - mit I'm a bluff, But as

Mon - arch I'm way a - bove par! \_\_\_\_\_ I am

proud to state That I think I'm great as a rul - er both good and

wise! \_\_\_\_\_ For I claim this earth By the right of birth, And a

mort-gage up-on the skies! \_\_\_\_\_ If it wer'nt for me where would

you folks be? Oh, this life would in - deed be dull. \_\_\_\_\_ There are

plen - ty of Kings and dukes and things, But there's on - ly one Grand Mo - gul.

We are

We are

proud to state That we think him great As a

proud to state That we think him great As a

rul - er both good and wise, For he claims this earth By the

rul - er both good and wise, For he claims this earth By the

right of brith And a mort - gage up - on the skies! If it

right of brith And a mort - gage up - on the skies! If it

wer'nt for him we woul- fare quite slim Ah this

wer'nt for him we woul- fare quite slim Ah this

life would in deed be dull There are plen-ty of Kings and

life would in deed be dull There are plen-ty of Kings and

dukes and things, But there's on-ly one Grand Mo-gul

dukes and things, But there's on-ly one Grand Mo-gul

*molto rit.*

Allegro.

MOGUL.

What's this that meets our start - led

BARKER.

sight? Is this a dream, See we a - right?

don't know who and what you are, Or what you want to

do, But still I'm not par - tic - u - lar, So

here's the same to you.

MOGUL.

Our robe of state, our crown, our

throne, ——— Who dares to u - surp thus? For this your

life shall quick a - tone. What mean you, an - swer

*rit.*

*f* *p* *rit.* *p*

Moderato grazioso.

BARKER.

See here my friend! Don't

us!

*p*

get too gay! Sub - side and don't butt in this way! 'Round here I'm ev' - ry -

thing there is! So fade a - way! I know my biz!

MOGUL.

Ar -

*Allegro.*

rest him!

Ar - rest him! Ar - rest him! Down with the trai - tor

Ar - rest him! Ar - rest him! Down with the trai - tor

*Allegro.*



Be - head him!

bold!

Be - head him, be -

bold!

Be - head him, be -

The first system of the musical score consists of three staves. The top staff is a bass line for a vocal part, starting with a whole rest followed by a half note G, a quarter note F, and a half note E. The middle two staves are for a vocal duet, both starting with a whole rest followed by a half note G, a quarter note F, and a half note E. The bottom staff is a piano accompaniment, starting with a whole rest followed by a half note G, a quarter note F, and a half note E. The key signature has one flat (B-flat), and the time signature is 2/4.

BARKER.

Old

head him! Soon shall his fate be told.

head him! Soon shall his fate be told.

The second system of the musical score consists of three staves. The top staff is a vocal line for a character named BARKER, starting with a whole rest followed by a half note G, a quarter note F, and a half note E. The middle two staves are for a vocal duet, both starting with a whole rest followed by a half note G, a quarter note F, and a half note E. The bottom staff is a piano accompaniment, starting with a whole rest followed by a half note G, a quarter note F, and a half note E. The key signature has one flat (B-flat), and the time signature is 2/4.

## Allegretto.

chap, be - fore you go too far, Just tell me who the

deuce you are, Well, so are we, give  
MOGUL.

We are the might-y Mo - gul grand

us good hand. BALDWIN & MUGGS.

'Tis time for re - tri - bu - tion grim, Give

us our leave to deal with him!

rit.

## Allegretto marcato.

Scrub! scrub! scrub! You can bet all your worth you're a

dub, You're the sil-li-est ass that the world ev-er knew For you

do what ev'-ry one tells you to do. Now you've got just what is

com-ing to you, So— scrub! scrub! scrub! scrub!

Scrub! scrub! scrub! You can bet all your worth you're a dub! You're the

Scrub! scrub! scrub! You can bet all your worth you're a dub! You're the

Scrub! scrub! scrub! You can bet all your worth you're a dub! You're the

sil - li - est 'ass that the world ev - er knew, For you do what ev' - ry one

sil - li - est ass that the world ev - er knew, For you do what ev' - ry one

sil - li - est ass that the world ev - er knew, For you do what ev' - ry one

LOLA ENTERS.

tells you to do. Now you've got just what is coming to you So— scrub! scrub!

tells you to do. Now you've got just what is coming to you So— scrub! scrub!

tells you to do. Now you've got just what is coming to you So scrub! scrub!

*molto cresc.*

Allegro.

scrub! scrub! scrub! scrub! scrub! scrub! scrub!

scrub! scrub! scrub! scrub! scrub! scrub! scrub!

scrub! scrub! scrub! scrub! scrub! scrub! scrub!

Allegro.

*ff*

LOLA.

For shame, for shame! Have you for- got The

The first system of the musical score for 'LOLA.' features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one flat (B-flat). The vocal line begins with a rest, followed by the lyrics 'For shame, for shame! Have you for- got The'. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a simpler bass line in the left hand.

loy - al - ty you owe! If you are faithless I am

The second system continues the vocal line with the lyrics 'loy - al - ty you owe! If you are faithless I am'. The piano accompaniment maintains the same rhythmic pattern, with some harmonic changes in the right hand.

not, How dare you treat him so!

The third system continues the vocal line with the lyrics 'not, How dare you treat him so!'. The piano accompaniment features a more complex, flowing eighth-note pattern in the right hand, with a crescendo leading to the end of the system.

LOLA.

MOGUL.

A sim-ple girl whose heart is

What means this woman, who are you? \_\_\_\_\_

The fourth system shows the vocal line for 'LOLA.' and the piano line for 'MOGUL.'. The vocal line for 'LOLA.' has a rest followed by the lyrics 'A sim-ple girl whose heart is'. The piano line for 'MOGUL.' begins with the lyrics 'What means this woman, who are you?'. The piano accompaniment for 'MOGUL.' features a steady eighth-note pattern in the right hand and a bass line in the left hand. The system concludes with a double bar line and a key signature change to two flats (B-flat and E-flat).

## Andante molto espressivo.

true Be - hold the great - est one on earth! No

Be - hold the great - est one on

Mon - arch ranks a - bove him For weal or woe his

earth! No Mon - arch ranks a - bove him For weal or

fate I'll share, Be - cause, be - cause I love him!

Be -

woe, Be - cause, be - cause she loves him!

For

hold the great - est one on earth, No Mon - arch ranks a - bove him

Be - hold the great - est one on earth, No Mon - arch ranks a - bove him



weal or woe his fate I'll share, be - cause, be - cause I love him!

For weal or woe she'll share, Be - cause she loves him!

For weal or woe she'll share, Be - cause she loves him!

*pp*

Allegro.

MOGUL.

An - other trai - tor in my

*ff*

*p*

camp Ye Gods this goes too far! An -

ob - ject les - son on the spot shall

Spoken Seize them.

teach him who we are.

*ad lib.* *rit.*

Speak if you have any-thing to say Before we si - lence you, for

*ff* *f*

**Allegretto.** **BARKER.**

aye! Thanks aw - ful - ly I

*p*

MOGUL.

rath - er think I'd like a fare - well good stiff drink. The

word it-self cuts short that plea! Pre-pare! Now ready! One!

Andantino.

MOGUL.

RUTH off stage. What

Ah!

*p*

*lunga.*

*molto espress.*

voice from heav'n sa - lutes our ear, No an - gel ev - er sang so

*p*

*dolce.*

clear! What beau-ty, what an- gel - ic grace! What

*espress.*

love - li - ness illumes! her face! Fair la - dy who - so - e'er thou

art! Know thou hast won our roy - al heart. —

What

What beau - ty what an - gel - ic

What beau - ty what an - gel - ic

beau - ty what an - gel - ic grace! What

MOGUL.

Lift

grace, What love - li - ness il - lumes her

grace, What love - li - ness il - lumes her

love - li - ness il - lumes her face, Lift

once a - gain that match - less voice, ——— And

face, Lift once a - gain that match - less

face, Lift once a - gain that match - less

once a - gain that match - less voice, ———

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in D major (two sharps). The lyrics are: "once a - gain that match - less voice, ——— And" for the first staff, "face, Lift once a - gain that match - less" for the second and third staves, and "once a - gain that match - less voice, ———" for the fourth staff. The piano accompaniment features a melody in the right hand and a bass line in the left hand, with a key signature of two sharps.

bid our wakeningsouls re - joice!

voice.

voice.

The second system of the musical score continues the vocal and piano parts. The lyrics are: "bid our wakeningsouls re - joice!" for the first staff, "voice." for the second and third staves, and "voice." for the fourth staff. The piano accompaniment continues with a melody in the right hand and a bass line in the left hand, with a key signature of two sharps. The system concludes with a double bar line.

## Allegretto grazioso.

RUTH.

The monarch whom I gladly serve is a roguish little

*p*

chap, You cannot find the realm he rules on any printed

map, He has a tiny pair of wings a bow and arrow

small, He wears a suit of ribbon, but no — tailor clothes at

all. His throne is made of hu-man hearts, His crown of gold-en

curls, His laugh is sweet-est mus-ic And his smiles are set with

pearls. He speaks the language of the eyes, Con-trolls all earth-ly

things, His pal-ace roofs the arching skies, Dan Cu-pid King of



Tempo di Valse.

*a tempo.*

King! \_\_\_\_\_ Love, Ah, love is a monarch whom all o -

*ff rit. a tempo.*

bey. \_\_\_\_\_ Life he rules with complete and re - sist - less

sway! \_\_\_\_\_ Soon or late he will whisper this mes - sage

true, \_\_\_\_\_ Claim your own my sweetheart for I love you!

## LOLA &amp; DOLLY with Soprano.

Fuzz with Alto. Love, ah, love is a monarch whom all  
 Muggs with Tenors. Love, ah, love is a monarch whom all  
 BALDWIN, BARKER, MOGUL with Bases. love is a monarch whom all

o bey Life he rules with com -  
 o bey Life he rules with com -

plete and re - sist - less sway! Soon  
 plete and re - sist - less sway! Soon  
 with re - sist-lee sway

or late he will whisper this mes sage true,

or late he will whisper this mes sage true,

this message true

Claim your own my sweetheart for I love

Claim your own my sweetheart for I love.

you. Can it be that our Monarch his

you. Can it be that our Monarch his

*ff* *p*

heart has lost com - plete - ly to her, *p* It is  
 heart has lost com - plete - ly to her, *p* It is  
*p*

*ff* *p*

love whom all monarchs and sub-jects must ev - er o - bey, The wis - est  
 love whom all monarchs and sub-jects must ev - er o - bey, The wis - est

men have al - ways found, It's love that makes the world go 'round, It's  
 men have al - ways found, It's love that makes the world go 'round, It's

RUTH.

Ah

love that makes the world go 'round!

love that makes the world go 'round!

*rit.* *f*

*fff* Love, ah, Love we must all o - bey Ah

*fff* Love, ah, Love is a monarch whom all o - bey

*fff* Love, ah, Love is a monarch whom all o - bey

*fff* whom all o - bey

*fff*

Life he rules \_\_\_\_\_ with re - sist - less sway, \_\_\_\_\_ Ah -

Life he rules with complete and re - sist - less sway \_\_\_\_\_

Life he rules with complete and re - sist - less sway \_\_\_\_\_

with re - sist - less sway

\_\_\_\_\_ Ah, \_\_\_\_\_ Ah, -

Soon or late he will whisper this mes - sage true \_\_\_\_\_

Soon or late he will whisper this mes - sage true \_\_\_\_\_

whis-per message true

Ah I love you.

Claim your own my sweetheart for I love you.

Claim your own my sweetheart for I love you.

*ad lib.*

*sfz*

3059

## The Good Old Fashioned Way.

Barker.

Lyric by  
FRANK PIXLEY.Music by  
GUSTAV LUDERS.

*Allegretto.*

BARKER

Piano.

Long  
Long

years a - go when an - y one felt an - y pain or ache, A  
years a - go when - e'er a man would con - fis - cate a kiss, The

sin - gle dose of cas - tor oil was all he used to take. A  
on - ly thing he had to do was to find a will - ing miss. But



rem - e - dy which nev - er failed, for in a sin - gle  
now a days the sci - en - tist most firm - ly will in -

night,  
sist,  
The pain en - tire - ly dis - ap - peared and  
The lips must first be ster - e - lized be -

ev - 'ry - thing was right. But there's an - oth - er  
fore they can be kissed. He makes her use a

meth - od, which is oft - en tried of late; They  
tooth paste of the Pro - phe - lac - tic kind, Then he

say ap - pen - di - ci - tis! and well have to op - er -  
has her chew a lem - on so she won't be al - ko -

ate! lined. Then af - ter they have cut and carved the  
And last - ly through a rub - ber mask he

doc - tors all de - cide. The cli - nic was suc -  
breathes en - dear - ing terms, To guard a - gainst ba -

cess - ful but of course, the pa - tient died. That's the  
cil - li, and a thou - sand oth - er germs. That's the

sci - en - ti - fic meth - od, and of course, it must be right, For  
sci - en - ti - fic meth - od, and of course, it must be right, For

sci - ence is the watch - word of the day! But it's  
sci - ence is the watch - word of the day! But there's

much more be - a - ti - fic to re - main un si - en - ti - fic, And I  
noth - ing that en - tran - ces like the fun of tak - ing chan - ces, And I

much pre - fer the good old fash - ioned way.  
rath - er like the good old fash - ioned way.

*D.C.*

# Not For A Day.

3556

Ruth.

Lyric by  
FRANK PIXLEY.

Music by  
GUSTAV LUDERS.

**Moderato.**

RUTH.

Sweetheart, each hour seems an  
Though you are far, far a -

Piano.

age, \_\_\_\_\_ Till once a - gain we shall meet; \_\_\_\_\_  
way, \_\_\_\_\_ Still your dear face I can see; \_\_\_\_\_

Life is so drear - y With wait - ing I'm wear - y, My  
Dream - ing or wak - ing, Be - yond all mis - tak - ing, Your

life I would lay at your feet! With my whole heart and my  
voice sweet-heart mine, calls to me. Love such as ours can - not

soul Glad - ly your slave I would be!  
die! Hearts such as ours must be true,

Lov - ing you on - ly Dea - rie I'm lone - ly,  
Faith - ful for - ev - er, Doubt - ing me nev - er,

come back, my dar - ling, to me.  
Love me as I shall love you.

*rit.*

**Molto espress.**

Love, oh, my sweet - heart is not for a day,

The first system of the musical score. It features a vocal line in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. The lyrics are written below the vocal line. The piano accompaniment consists of two staves: a right-hand staff in treble clef and a left-hand staff in bass clef, both with the same key signature and time signature. The piano part includes chords and single notes.

Mine shall en - dure, through the world pass a - way!

The second system of the musical score, continuing the vocal and piano parts from the first system. The lyrics are written below the vocal line.

Till time shall sink in - to e - ter - ni - ty,

The third system of the musical score, continuing the vocal and piano parts. The lyrics are written below the vocal line.

Know that as true as the stars I'll be!

The fourth system of the musical score, concluding the vocal and piano parts. The lyrics are written below the vocal line.

Heart of my soul, though the seas may di - vide,

Still in my thoughts I am close by your side;

Would I might whis - per this mes - sage to you,

*molto rit.*  
Love me, Be-lieve me, Be true!

## Entrance to Drill.

GUSTAV LUDERS.

Tempo di marcia pomposo.

Piano.

The first system of the piano accompaniment, marked 'Piano.' and 'Tempo di marcia pomposo.' It features a treble and bass staff. The treble staff has a melody with triplets and slurs, while the bass staff provides a steady accompaniment with eighth notes and rests. The key signature is one flat (B-flat).

The second system continues the piano accompaniment. The treble staff features a melody with triplets and slurs, and the bass staff continues with eighth notes and rests. The key signature remains one flat.

The third system of the piano accompaniment. The treble staff has a melody with triplets and slurs. The bass staff includes a forte (ff) dynamic marking. The key signature remains one flat.

The fourth system of the piano accompaniment. The treble staff has a melody with triplets and slurs. The bass staff continues with eighth notes and rests. The key signature remains one flat.

The fifth system of the piano accompaniment. The treble staff has a melody with triplets and slurs. The bass staff continues with eighth notes and rests. The key signature remains one flat.

The sixth system of the piano accompaniment. The treble staff has a melody with triplets and slurs. The bass staff continues with eighth notes and rests. The key signature remains one flat.

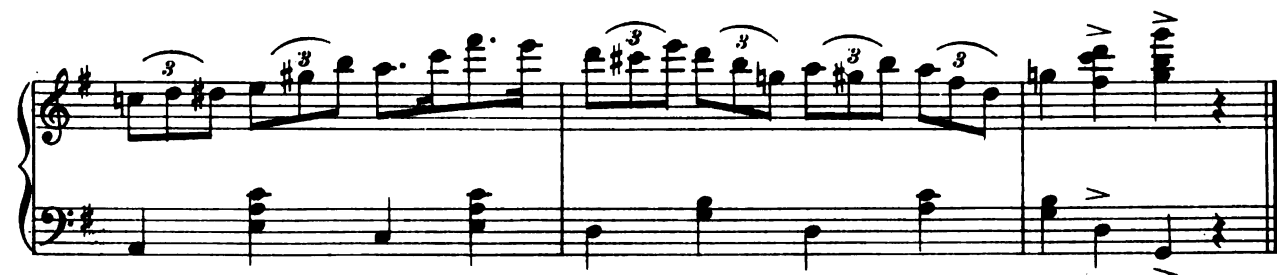
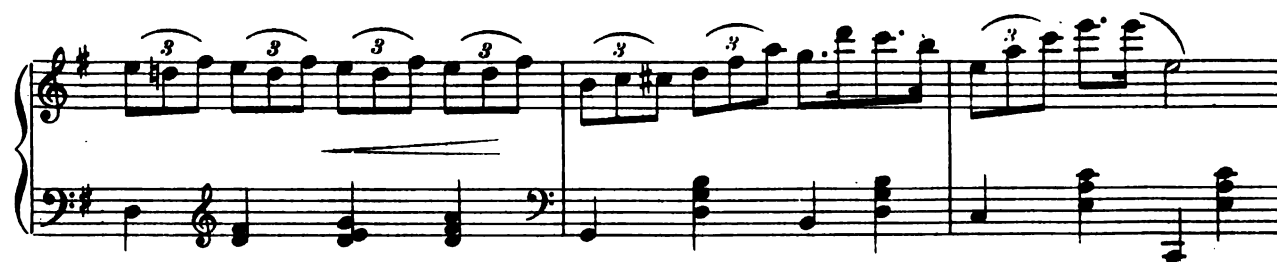
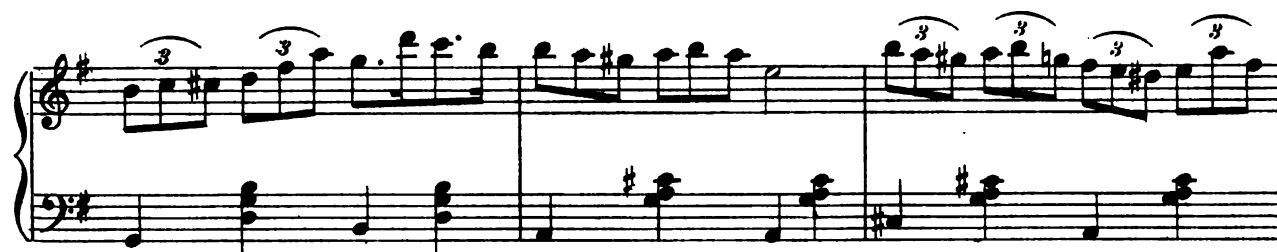


## Polka.

The musical score is written for piano in 2/4 time, featuring a key signature of two sharps (F# and C#). It consists of six systems of music, each with a treble and bass staff joined by a brace. The first system begins with a piano (*p*) dynamic. The second system includes a forte (*f*) dynamic and a section marked 'Ped.' (pedal). The third, fourth, and fifth systems continue the piece with various melodic and harmonic developments. The sixth system is marked 'Grazioso.' and begins with a mezzo-forte (*mf*) dynamic. The piece concludes with a final cadence in the key of D major.

Tempo di schottische.

183



## Finale III.

Lyric by  
FRANK PIXLEY.

Music by  
GUSTAV LUDERS.

*Tempo di Valse.*

Love, ah, Love

Love, ah, Love is a

Love, ah, Love is a

*Tempo di Valse.*

— we must all o - bey, Ah

mon - arch whom all o - bey,

mon - arch whom all o - bey,

whom all o - bey,

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Life he rules with re - sist - less

Life he rules with com - plete and re - sist - less

Life he rules with com - plete and re - sist - less

sway. Ah, Ah, sway.

sway. Soon or late he will whisper this

sway. Soon or late he will whisper this

with re - sist - less sway.

Ah, \_\_\_\_\_

mes - sage true, \_\_\_\_\_ Claim your

mes - sage true, \_\_\_\_\_ Claim your

whis-per mes-sage true,

This system contains the first vocal entry. The vocal staves have lyrics: "Ah, \_\_\_\_\_", "mes - sage true, \_\_\_\_\_ Claim your", and "mes - sage true, \_\_\_\_\_ Claim your". The piano accompaniment features a melody in the right hand and chords in the left hand.

The piano accompaniment for the first system, showing the right and left hand parts. The right hand has a melodic line with some grace notes, and the left hand provides harmonic support with chords.

Ah — I love you. *ad lib.*

own — my sweet-heart for I love you.

own — my sweet-heart for I love you.

This system continues the vocal melody. The vocal staves have lyrics: "Ah — I love you. *ad lib.*", "own — my sweet-heart for I love you.", and "own — my sweet-heart for I love you.". The piano accompaniment continues with the same harmonic structure.

The piano accompaniment for the second system, showing the right and left hand parts. The right hand continues the melodic line, and the left hand provides harmonic support.

Come and nes - tle close - ly by my side, Tell me you are all my  
 Come and nes - tle close - ly by my side, Tell me you are all my

*p*

own! Friend - ly shades of night your blush - es hide!  
 own! Friend - ly shades of night your blush - es hide!

Leave me not to pine a - lone. Let me fold you fond - ly  
 Leave me not to pine a - lone. Let me fold you fond - ly

in my arms, Let me steal a kiss or  
in my arms, Let me steal a kiss or

The first system of the musical score consists of three staves. The top two staves are for the vocal parts, and the bottom staff is for the piano accompaniment. The key signature has one sharp (F#). The vocal parts have the lyrics "in my arms, Let me steal a kiss or". The piano accompaniment features chords and single notes.

two! Nes - tle, nes - tle close - ly  
two! Nes - tle, nes - tle close - ly

The second system of the musical score consists of three staves. The top two staves are for the vocal parts, and the bottom staff is for the piano accompaniment. The key signature has one sharp (F#). The vocal parts have the lyrics "two! Nes - tle, nes - tle close - ly". The piano accompaniment features chords and single notes.

by my side, For I love you.  
by my side, For I love you.

The third system of the musical score consists of three staves. The top two staves are for the vocal parts, and the bottom staff is for the piano accompaniment. The key signature has one sharp (F#). The vocal parts have the lyrics "by my side, For I love you.". The piano accompaniment features chords and single notes, ending with a forte (sfz) dynamic marking.







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